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February 2013



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WORTH
THE SPEND



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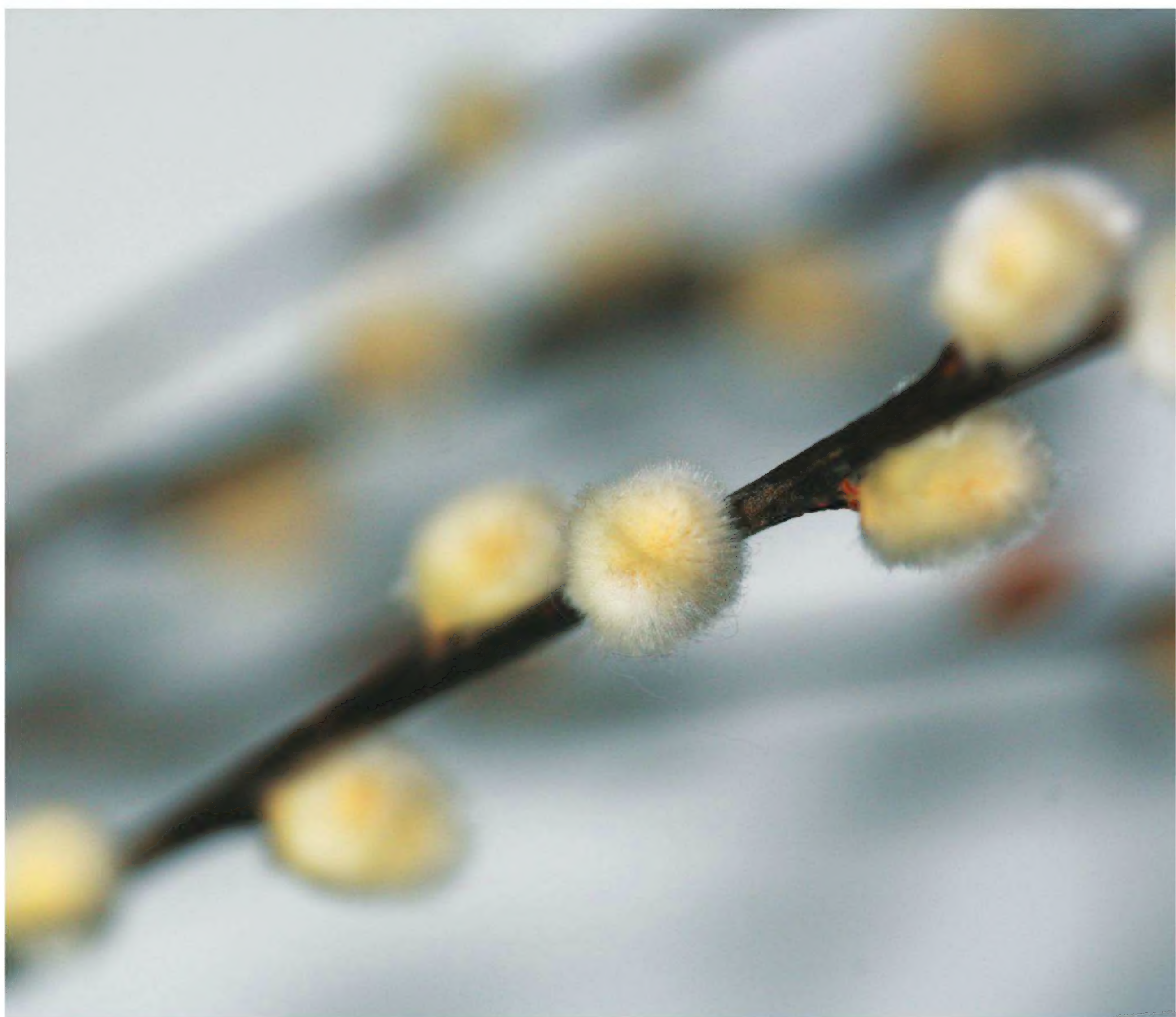
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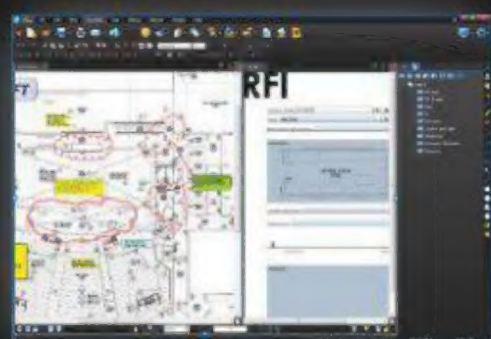
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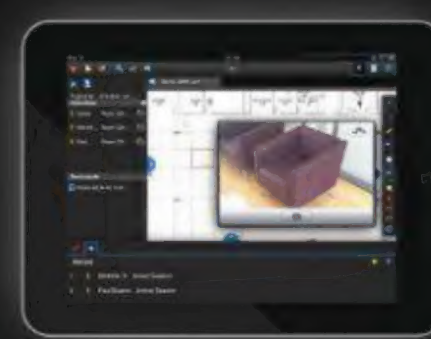
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By Lindsay J. Westley

Photos by Åke E:son Lindman

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Photos by Mauricio Alejo

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Nine row houses in Houston Heights prove that high design doesn't equal high figures. Matt and Tina Ford of Shade House Development worked with Texas interior designer Barbara Hill to create simple, elegant, homes.

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By Olivia Martin

Photos by Narayan Mahon



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Cover:

The Hollises gather around the custom dining table in their Muscoda, Wisconsin, retreat, page 92.

Photo by Narayan Mahon

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This page:

Orson strikes a pose on a vintage loveseat inside a Houston, Texas, home, page 84.

Photo by Jack Thompson



*EPA-estimated 25 city/37 hwy/29 combined mpg. 1.6L manual. **EPA-estimated 47 city/ 47 hwy/47 combined mpg. Actual mileage will vary. Based on a comparison of U.S. EPA's estimated combined fuel economy of Fusion Hybrid (47 mpg) and U.S. Federal Highway Administration's 2010 estimate of average fuel economy of all light-duty vehicles (21.6 mpg).



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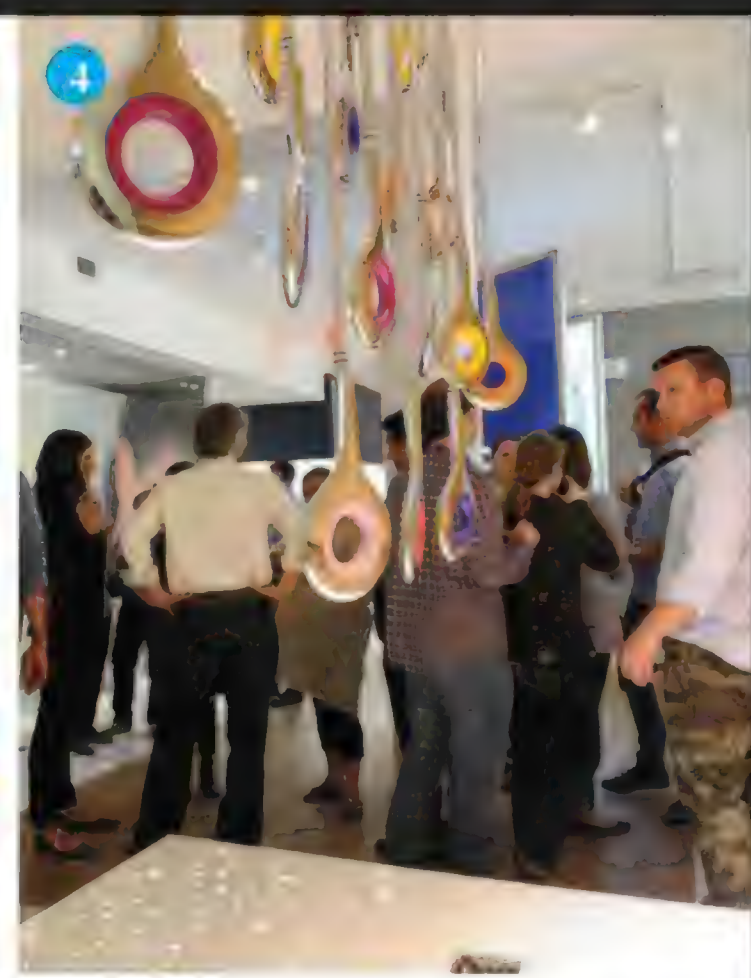
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City Modern Design Week

This October, Dwell and *New York* magazine collaborated on the inaugural City Modern Design Week in New York City. The kickoff event, *Design through the Ages*, featured installations of our favorite decades, from the 1960s to today, interpreted by top interior designers Nate Berkus, Thom Filicia, Ghislaine Viñas, and Francis D'Haene. New Yorkers turned out in droves to attend studio and home tours, parties, and panels with the city's most celebrated designers and architects. Our presenting sponsor, Audi, showed off its dynamic new automobiles throughout the week as well. Dwell and *New York* magazine would also like to thank the New York Design Center for sponsoring and hosting our opening-night party; Arhaus, Grohe, Legrand, Flexform, Vitra, and Thos. Moser for hosting panels and events; and Miele, Module R, Silestone, and wine sponsor Darkhorse for their support.



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Photos by Matthew Williams (Kitchen); Helene Binet (Exterior)



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23 In the Modern World

Dwell heads south—to a Buenos Aires shop stocked with affordable, locally made products and to a Mexico City hostel with a lofty pedigree and low-impact prices. We also visit an architect's spare, concrete-and-glass home in Basel, Switzerland, and a surprisingly cost-efficient Singapore home. And don't miss our roundup of newly released products for outfitting the modern home on any budget, from \$150 to \$1,000.

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For a pair of bakery owners with budget in mind, architect Ben Bischoff of MADE renovated a gutted Brooklyn townhouse with salvaged materials, careful planning, and thoughtful splurges.

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Seeking inexpensive, eye-catching cladding for a New Haven, Connecticut, addition, architect Elijah Hugel selected stamped aluminum shingles: easy, inventive, and eco-friendly to boot.



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Modern for Less

Creativity feeds on challenge.

Obstacles force reconsideration, resulting in new, previously unexpressed ideas and actions. In design, the most successful projects emerge only after a quick succession of smart, lasting choices are made. For most, the first and most formidable concern is budget.

Instead of suggesting that one substitute shoddy materials or compromise ideals, this issue pins its focus on innovative answers to architectural problems. We highlight an economy-of-scale development in Texas, present familial comingling in Mexico, and salute young parents taking the time to do it right in Wisconsin. Their various strategies make the most of available resources and site specifics, balancing well-placed splurges alongside winning bottom lines. While certainly it's true that "affordable" is subjective, we believe good ideas can be realized at any price.

In the pages that follow, you'll find modern homes in Singapore, Sweden, Brooklyn, and Houston. Though prices per square foot may vary, and differing regions skew requirements, the idea is always the same—that nimble design responses can make life better without costing the world.

Amanda Dameron, Editor-in-Chief
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@calebamundson: This may be the best issue of @dwell yet. Possibly because I'm studying arc. at K-State. #littlecabinsontheprairie.

Enjoyed seeing our neighbors' recent addition in the current issue ("Sun Screen," October 2012). We followed the construction with interest every day as it took shape and really enjoy driving by and glancing at the finished work—definitely a "Cheers!" from us. Thanks for selecting it to share with your readers.

Cathy and David Moberg
Nashville, Tennessee

Once again—a lovely and modern house and [the residents] had to "sneak" it into the neighborhood ("A New Beginning," October 2012). The question is, Why does anything new have to involve a fight to implement? Cities set aside "historic districts" everywhere. Where is the city with the confidence to set aside "modern/future districts"?

K. Keld
Posted on [dwell.com](#)

Love your magazine. But I'm not crazy about featuring products that are not available in the USA or Canada. I contacted the company who manufactures the Swedese Spin chairs (In the Modern World, September 2012). Why give them publicity when they are not in North America, according to their list of retailers? Too bad.

Susan Kirschling
Oakville, Ontario

Editors' Note: We try to feature the newest designs from around the world so that readers can find inspiration in places they might not have thought about, which are often abroad. You're in luck, however: These are available in the USA from Huset. [huset-shop.com](#)

I had a good chuckle over the advice to party-throwers in "Party Down" (In the Modern World, September 2012). Readers were told that a nice cutting board can double as a handsome hors d'oeuvres tray but were warned that specialized appetizer platters shout "trying too hard." Then I noticed in the illustration that one of the party-throwers was wearing bright red pants with suspenders, which somehow didn't trigger any concern over conspicuous display.

Rick Kosterman
Seattle, Washington

While reading the article "Rugged Good Looks" (June 2012), I couldn't help but notice three names that were very familiar to me: Bill Thompson, Noah Walker, and Sam Moyer. All were students at George School, the high school where I run the wood-working and design program. Walker and Moyer were students of mine. In the article's last sentences, the question "What kind of high school was that?" is asked. I'd like to direct you to our webpage so that you may see the work produced by our students. We are a Quaker school with a strong focus on the arts. My program is dedicated to the belief that anyone can make a piece of furniture if they are given the time, space, and guidance they need. We mill 75 percent of our lumber from trees on campus and only use native hardwoods harvested within 100 miles of the school.

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Carter Sio
Fine Furniture Program
George School
Newtown, Pennsylvania

Please let me know if you can identify the source of the low-profile Japanese dining table in the fabulous "Hidden Fortress" article that appeared in Dwell's September 2011 issue. I tried to replicate the charred wood finish that clads the house's exterior for the hell of it. I used a piece of untreated solid pine. What a disaster that was!

Andrew Loumbas
Sent via email

Editors' Note: The house featured many wonderful furnishings. This particular piece is the Living Table/Kotatsu from Actus in Japan. [actus-interior.com](#)

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Letters may be edited for length and clarity. 

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TWEETS

@jeromelimjr: I'm loving @dwell magazine. Looking at beautiful home decor & architecture gives me as much inspiration as art and fashion.

@ziggyirie: Pretty cool design concept from the pages of this month's @dwell magazine. Bookshelves in the shape of the USA!

@BrentoRama: Looking through my latest @dwell magazine. Getting ideas on how to build. #storage.

@scottdukes: Great little feature on #dodgerstadium in the current issue of @dwell magazine.

@NathanMattise: Cool bit in @dwell, one designer turned an Airstream trailer into a green room for bands at @StubbsAustin.

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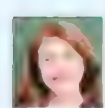
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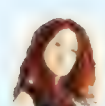
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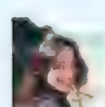
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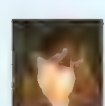
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Mauricio Alejo

At a young age, Mexico City native Mauricio Alejo was told to become an architect. He followed his heart and pursued creative writing instead. Now he works in photography: "The place where space and storytelling blend seamlessly," he says. For this issue, he shot the vacation retreat featured in "Family Empire" (p. 78).

Robert Landon

Though he divides his time between New York and Rio de Janeiro, writer Robert Landon is now thinking the perpetual spring of Mexico's Cocoyoc—the location of "Family Empire" (p. 78)—may just be the ideal way to split the difference. Landon has written about architecture and travel for *Metropolis*, *Lonely Planet*, and the *Los Angeles Times*, among other publications.

Narayan Mahon

Jurassic-size mosquitoes in the Muscoda, Wisconsin, woods surrounding the Stacked Cabin ("Short Stack," p. 92) proved to be more challenging to photographer Narayan Mahon than the ones he battled in the Amazonian jungle. Mahon's editorial work has been featured in *ESPN* magazine, *Harper's*, the *Atlantic*, and the *Virginia Quarterly Review*.

Dan Oko

In "Such Great Heights" (p. 84), Houston-based freelance writer Dan Oko makes his Dwell debut. A contributing editor to *Houston* magazine, Oko has also penned stories for *Men's Journal*, *Garden & Gun*, *Audubon*, and *Budget Travel*. The clean, well-lit spaces at the Row on 25th, the affordable luxury development he writes about in this issue, especially spoke to him. "The airy interiors made me want to relocate," he says. "The builders should have no trouble attracting creative-minded tenants."

Jack Thompson

Since developer Matt Ford is a close friend, photographer Jack Thompson had the rare opportunity to witness Row on 25th ("Such Great Heights," p. 84) progress from groundbreaking to completion. "When I was assigned this shoot, I was laughing with Matt about ways to show how the row houses functioned in the neighborhood. The best solution I could think of was to stand on a 45-foot-tall lift to get above everything to capture how this cool set of homes breaks the mold," he says.

Suzanne Wales

"This is the first story I have written on Argentinean design," says Australian-born and Barcelona-based writer Suzanne Wales, who details the backstory of Buenos Aires design shop Calma Chicha (In the Modern World, p. 23). "I found the lack of pretense in the store's products and philosophy really refreshing."

Lindsay J. Westley

The Swedish summerhouse Lindsay J. Westley visited for "The Simple Life" (p. 70) was filled with historical details; however, Westley found herself "charmed by the outhouse, of all things." The Vermont-based author owns a writing, editing, and brand communications firm but frequently escapes the office to pursue arts, travel, and outdoor-adventure assignments for various publications.

Matthew Williams

These days, two things make Brooklyn photographer Matthew Williams smile in the morning: his wife, Allison, and the view from his loft, which overlooks Lady Liberty. A frequent Dwell contributor, Williams shoots editorial and advertising around the globe. In this issue, he captured the Boerum Hill residence of Dawn Casale, Dave Crofton, and their son, Nate (My House, p. 56). "Their home has a clean, simple beauty to it," he says. "The highlight was when Dawn brought home a box of delicious cookies from their bakery, One Girl Cookies, which I often frequent." ■■■

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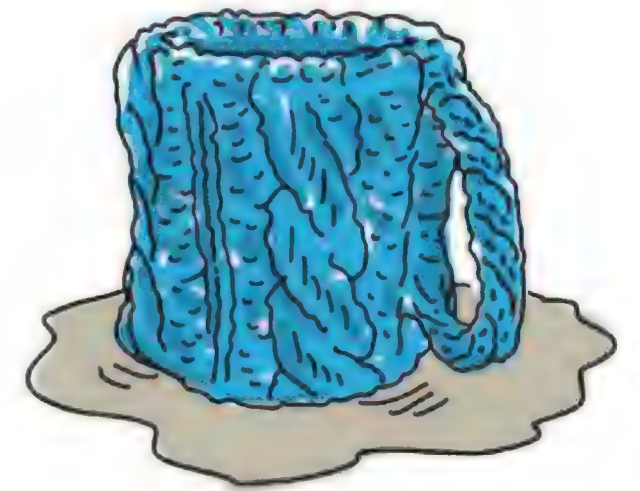
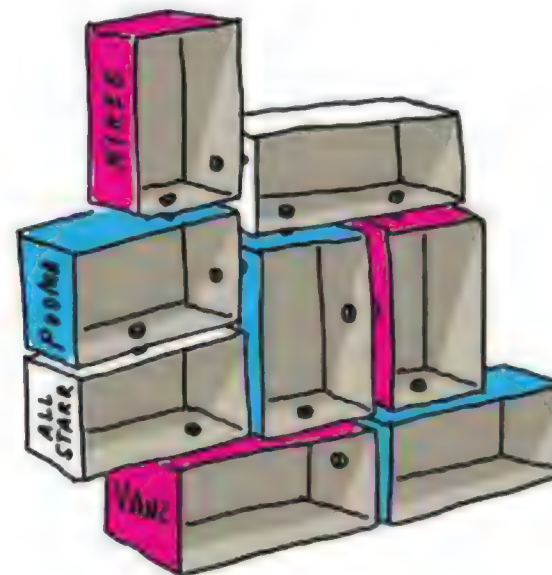


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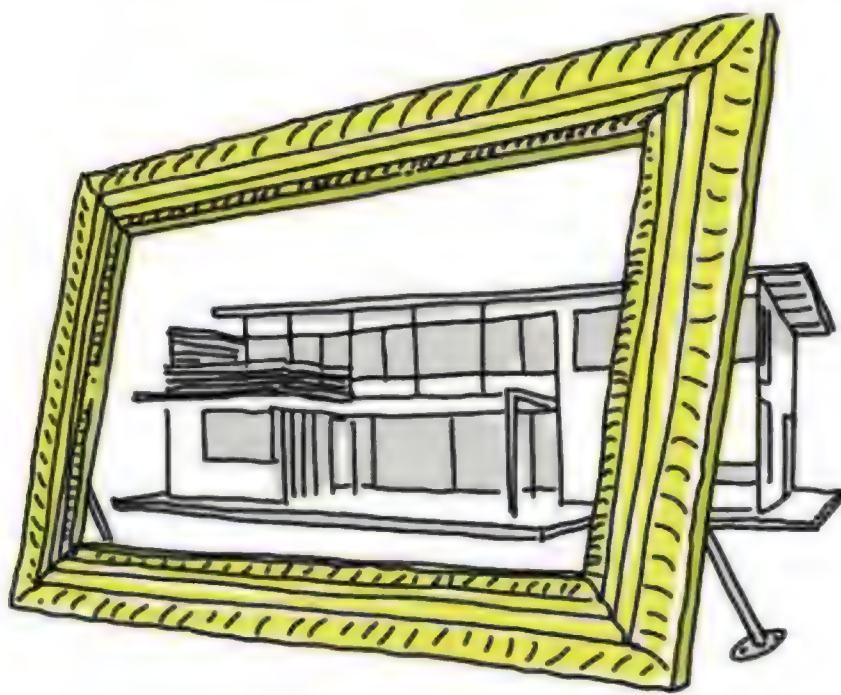
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28, 32, 36, 46 Products from \$12 to \$895



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**Regional Reno in the
Texas Hill Country**



MINIMALIST KITCHEN

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**Double-wide
Alpine Perch in
Switzerland**



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Hostel Takeover

Grupo Habita is known for its high-design Mexican hotels, but the firm's new hostel Downtown Beds, near Mexico City's main plaza, offers a radical sense of style for the budget traveler.

Design-savvy jet-setters may already know Grupo Habita's hotels like the Condesa DF in Mexico City and the HôtelAmericano in New York. But the new hostel Downtown Beds, half of a two-part project designed by architect Abraham Cherem in central Mexico City, has given the hospitality firm a chance to aim its considerable design acumen at a different end of the spectrum. And the result—a just-off-the-Zócalo hostel that you'd actually want to stay in—is a backpacker's dream.





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Downtown Beds, which offers 78 sleeping spaces, some of which cost as little as \$15 per night, opened in July, 2012. “We chose Abraham because we liked the way he used materials in new and innovative ways,” says Carlos Couturier, managing partner at Grupo Habita. “His youth and freshness played a key role in modernizing the building while maintaining its spirit.”

Much of Cherem’s work was done with a few vibrant strokes. Downtown Beds resides in the servants’ quarters of a colonial palace (Cherem turned the palace itself into a more upscale hotel, Downtown Mexico), a humble space that the architect punched up with splashy bunk beds made from acid-green lattice brick. He kept the brick barrel-vault roofs in some rooms—original tile in others—and animated an interior courtyard with a crimson bar, foosball table, and cafe seating.

“It was our first hostel,” says Cherem, who reports that part of his task was to understand how the hostel user might be different from a hotel guest. “We tried to make the hotel more luxurious and the hostel more fun.”

More important perhaps is that Grupo Habita’s conception of what drives the boutique hotel experience differs little from what may attract weary wayfarers and their 200 pesos to Downtown Beds. “We believe that good design doesn’t necessarily mean high prices,” says Couturier. “Our guests at Downtown Beds are both the young and not-so-young; they’re well-informed, design-oriented travelers.”



Downtown Beds

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Standard Magnets
by Fort Standard
for SCP
\$37

These curvy little numbers, sold in packs of six, are hand-turned out of solid oak and walnut and conceal mighty rare-earth magnets. scp.co.uk

Toolbox
by Arik Levy
for Vitra
\$60

Levy's plastic carryall is extraordinarily versatile: It can keep tabs on live-work necessities, from notepads to sewing kits. dwr.com

DESK ACCESSORIES **under \$150**

Hum Pocket Notebook
from Alder & Co.
\$18

There is something to be said for perfectly palm-size doodle pads with tear-out pages. Hint: The best ones are made in Japan. store.alderandcoshop.com

Concrete Desk Set
by Magnus Pettersen
for Areaware
\$60

Show your workspace you mean business with this weighty, monochromatic set of desktop pieces. areaware.com

Fierzo Desk Organizer
by Julie Richoz
for Alessi
\$58-\$132

This agile desk system suspends messages between its wire arms while doubling as a visual divider; the base holds writing implements. alessi.com





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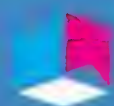
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Frame Game



Building on a shoestring is no mean feat in Singapore, especially when your home calls for a multilayered facade. Chang Architects, however, were more than up to the challenge.



dwell.com/frame-game

To see a video of the Framed House in action, visit dwell.com.

Project: Framed House
Architect: Chang Architects, changarch.com
Location: Singapore, Republic of Singapore

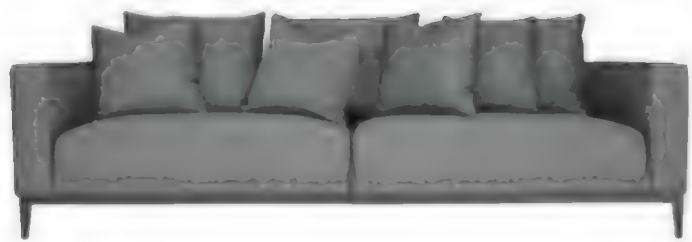
Bound by a tight budget and a lot located amid a block of terrace houses with heavy street traffic, Singaporean architect Chang Yong Ter of Chang Architects made the savviest move he could for his clients, a young family: He oriented the staggered series of "rectilinear open shells" that comprise the Framed House toward the charming public park that

sits just beyond the home's modest backyard.

Singapore is a famously expensive place to build, especially in soft-soil areas where pilings must be constructed before driving the first nail. But Chang managed to erect the 2,965-square-foot house for a mere \$122 per square foot. "Essentially, this house was constructed with relatively basic and conventional

materials and finishes," says Chang, "and without extravagant items." By designing the home with an eye toward reducing construction costs, sourcing inexpensive materials, accepting low bids from contractors, and prizing great views over great slabs of marble, the architect delivered a home as striking in its design as its price tag.

california sofa



soho wood



lady

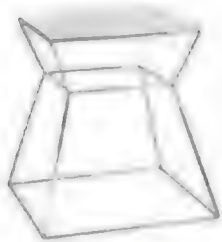


eiffel star



sohoConcept

gakko



crescent mw



york desk



pera mw



rebecca sofa



harput wood



aria chrome



harput chrome



california sectional



istanbul armchair



eiffel wood



gakko slide



tiffany



pasha chrome



istanbul sofa



patara



anne



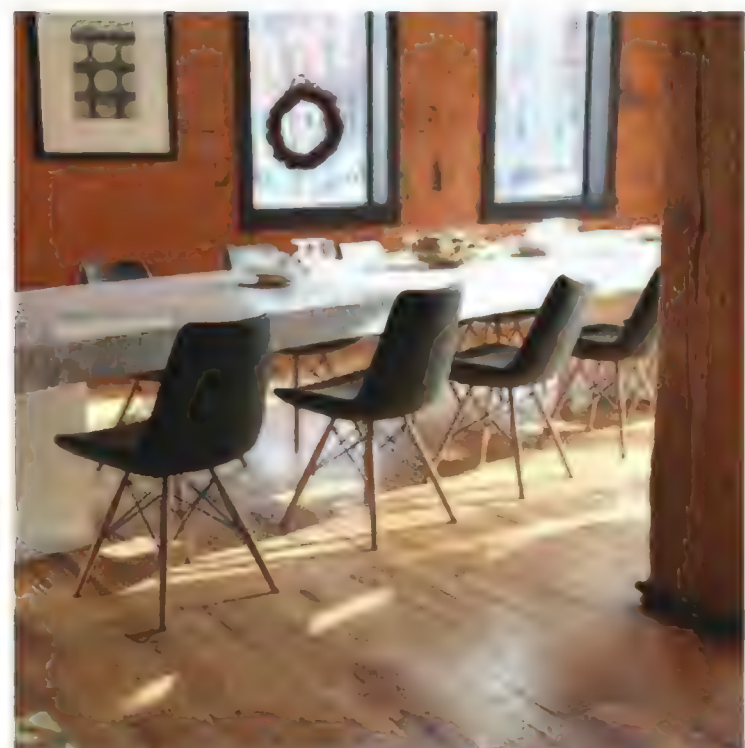
dublin



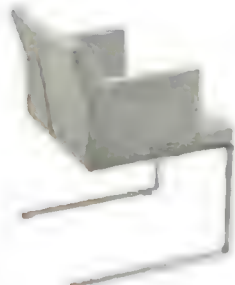
istanbul sectional



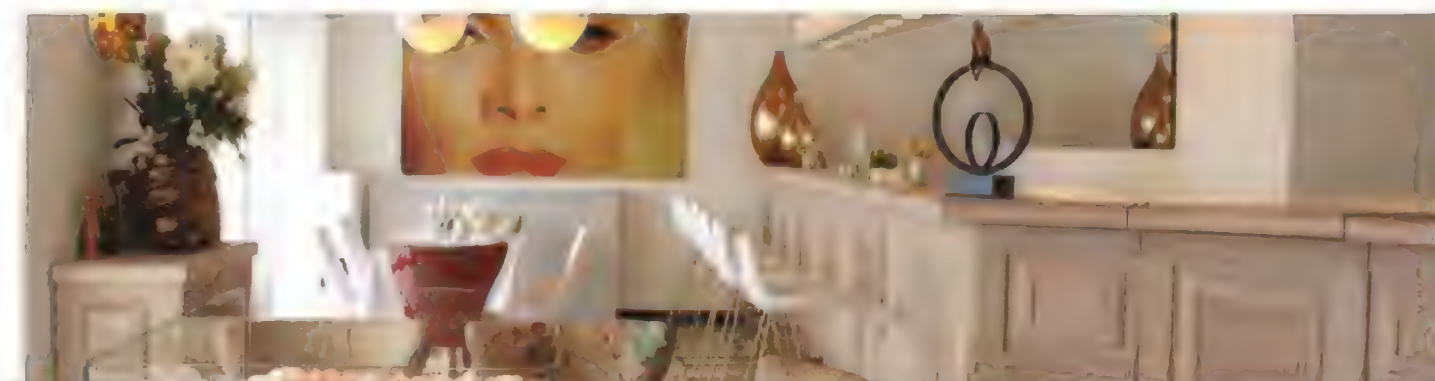
rebecca swivel



soho flat



crescent wire



boston sofa



malta bookcase



eiffel tower



aria counter



california armchair



aria wood



boston armchair



tulip office



tiffany piston



paria sectional



tulip



marmaris



malta sideboard



soho bar



manhattan sectional



pasha counter



simena sectional



crescent piston



zara



Hot Stuff

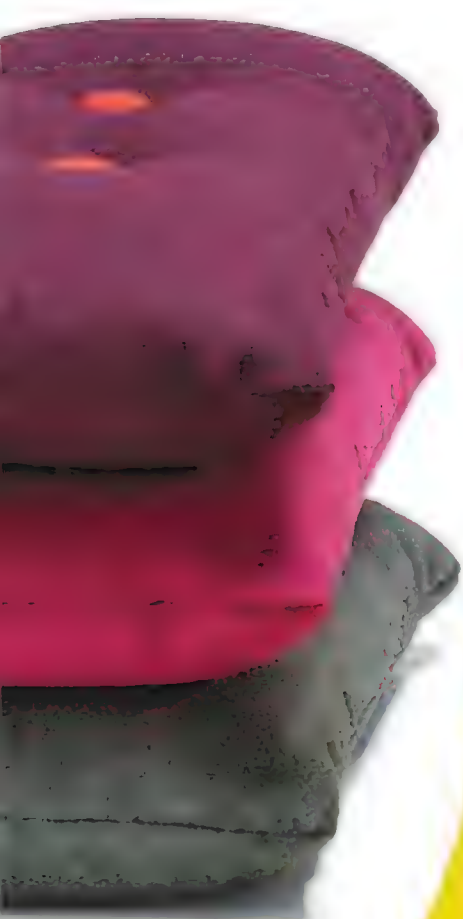


The Danish concept of *hygge*—a sense of warmth that pervades even the sleekest modern household—is becoming familiar around the world, thanks to these cozy-making goods under \$250.

HYGGE under
\$ 250

Dot Cushions
by Hay
\$100 each

Hay, the Danish tastemakers whose collection is slowly filtering into the U.S. retail market, offers these wool pillows in 11 shades of Kvadrat's Hallingdal fabric. dwr.com



Shayk Pendant
by Amanda Betz
for Artecnic
\$105

A Danish architect translates ornamental motifs from an Iranian mosque into this lightweight pendant made of synthetic paper. artecnicainc.com



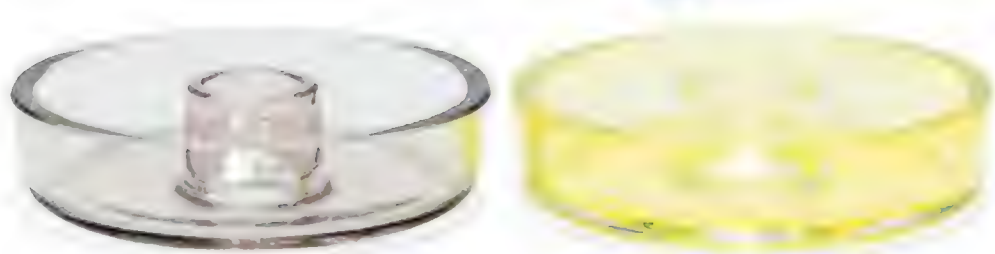
Pik Vases
by FX Balléry
\$99

Three connected vases perform an understated balancing act, while cheery accent colors and pale wood nod to Nordic design. aplusrstore.com



Candleholder-1
by Tora Urup
\$72

Glassblower Tora Urup is part of the 2012 lineup at Danish Crafts, an organization known for spotting up-and-coming talent. Her colored glass dishes hold a single wick. danishcrafts.dk



Wool Dot Throw
by RosenbergCpH
\$148

A reversible polka-dot pattern in jacquard weave graces this jaunty merino wool blanket by Copenhagen textile designer Anne Rosenberg. leifshop.com



Knitted Baskets
by Ferm Living
\$90-\$142

Huggable sweater-inspired baskets add a *hygge* twist on storage containers. Keep on theme and use them for storing yarn and knitting needles. ferm-living.com



why green?



Mitchell Gold + Bob Williams

DESIGNIN**Green** Leaders

Some personal faves...

Movie: *An Inconvenient Truth*

Band: Green Day

Restaurant: Green Valley Grill

Dessert: Mint Green Ice Cream

Color: **Green**

"Why not? Wouldn't we all want to breathe better and be able to save natural resources? Why wouldn't we want to leave the world better for the next generation?"

why not?

Mitchell Gold Bob Williams

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Keep Calma



At their Buenos Aires shop, a couple reissues classic Argentine designs—and moves the regional furniture design field forward, one “simple object” at a time.

Photos by Ali Kate Cherkis



“Twenty years ago, there were very few original designers in Argentina; there was more of a tendency to copy from abroad. Now there is more inspiration from within. The development of Palermo as a creative hub has helped this process immensely.” —Calma Chica co-owner Diego Olinik

When textile designer Carla Bonifacio and entrepreneur Diego Olinik (right) moved in together in the early 1990s, they had trouble finding well-designed, reasonably priced pieces with which to outfit their new home. So they decided to open a shop and make their own. Calma Chicha, located in Palermo Soho—a once industrial, now trendy neighborhood in Buenos Aires—has since become renowned among design-savvy locals and in-the-know tourists seeking unique keepsakes to take back home.

The majority of the products at the 1,938-square-foot emporium are designed by Bonifacio and Olinik. They’re all made

in Argentina, from the vivid gabardine pouffes to the reissued, cowhide-covered B.K.F. chairs, originally designed in 1938 by three architects and today the country’s most iconic design piece. Another item the couple has rescued from the obscure archives of Argentine ephemera is the *jarra pingüino*, a rustic wine vessel shaped like a penguin that landed on every *taberna* table around 1940. “Most of our designs are very simple, with little adornment,” says Olinik. “We are more about strong forms and high quality.” Here are some of his favorite pieces, new and old, plucked off the shelves of their shop. —Suzanne Wales



Product Spotlight:

"Back when we started, nobody was reproducing the B.K.F. chair," says Olinik. The low-slung seat, commonly known as a butterfly chair, is now in the permanent collection at the Museum of Modern Art in New York, yet very few people know it is an Argentine design. Calma Chicha makes the frames locally and offers various covers: canvas, cowhide, fur. "At the moment, we are working on one printed with a crocodile pattern."

Patchwork Cowhide Rug \$430

"The patchwork design is one of our most popular products, especially among foreigners. We also sell a lot of traditional hide rugs in their natural shapes, which are Argentine icons."

Pouffes from \$46

"Pouffes were one of our first products, and we've become famous for them. At first, the traditional,

pear-shaped version was the only one on the market; now we have oblong ones big enough to seat three people. The changeable covers are made of elasticized gabardine and stretch to accommodate every type of bottom."

Penguin Jug \$14

"A local ceramics workshop has reissued for us these traditional jugs that serve barreled wine. These days, you can use them as water jugs. The fun part is seeing the water pour from the penguin's beak (right)."



It's one of our best sellers and roomy enough for a laptop computer."

Robin Day Chair \$60

"One of the few pieces we buy from an outside supplier, this chair (near left) is extremely comfortable, well-priced, and you can use it all over the house."

The Vertical Bag \$95

"This is another one of our own products, inspired by a plastic shopping bag that we had made up in leather."

Zinc Box \$65

"Just like the roofs of Argentine factories, the zinc on these boxes doesn't rust and doesn't need a second finish. The boxes are very useful for storing rubbish or dog food or toys."

dwell.com/keep-calma

To see more great goods from Calma Chicha, head to dwell.com.



Clutter Busters



Need a place to stash your stuff without investing in a custom shelving system? We've rounded up some design-forward, wallet-friendly options for less than five Benjamins.

STORAGE under **\$500**

Sowieso Storage
by Sharonah Lüderitz
for Stadtnomaden
\$500

Forgo shoving photos and loose files into old shoe-boxes. Open cubes within a solid oak frame are a much tidier option.
stadtnomaden-shop.com

Quboo
by Discipline
\$215 each

Blocky units that lock together with the help of five holes per side can take the shape of a miniature library, a bench, or an asymmetrical shelving unit.
discipline.eu

Color Boxes
by Henriette W. Leth
for Normann Copenhagen
\$100 each

Upgrade a living room with these folded steel containers, powder-coated in six colors and sized to house books, magazines, and vinyl records.
normann-copenhagen.com



Leaning Wall Pocket
by Diane Steverlynck
for Objekten
\$153

Unobtrusive and easily mounted, this simple but sturdy storage pouch is made in Belgium from plywood and comes in 12 different colors of felt.
objekten.com

tYten
by Raumgestalt
\$12-\$31

An all-purpose container that's as light as paper, plus water-resistant, compressible, nearly impossible to rip, and stands up on its own. (That's the glory of Tyvek.)
fitzsu.com



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Local Roots



Affordable gestures abound in this transformation of a dilapidated former duplex in the Texas Hill Country.



Project: Walkabout Residence
Designer: Nick Deaver, nickdeaver.com
Location: Cedar Park, Texas

A pair of Igloo chairs from CB2 and a Mariner fan by Hunter bring indoor comforts to the porch of this \$156-per-square-foot home.



For a cost-conscious 2,000-square-foot renovation located 30 minutes outside of Austin, Texas, architect Nick Deaver took a look around for inspiration. He spied galvanized metal cladding on the region's sheds and co-opted the inexpensive, resilient material for his own design. He then applied locally quarried Lueders limestone near the entrance—a warm contrast to the steely facade. “I tend to take advantage of the look and feel of an area instead of accenting how we stand apart from it,” says Deaver.

To frame picturesque vistas of the nearly three-acre lot, Deaver included extra tall windows. “Here, it’s desirable to have your own little ranch with distant views of the hills,” he says. But the real master moves are the four semisheltered porches surrounding the structure—platforms from which the residents, owners of an online green pet store called Olive Green Dog, soak up the entire rural panorama that includes deer, coyotes, and raccoons weaving between live oak and cedar elm trees.

Photos by Jonathan Jackson



New

Lounge Chair & Ottoman

Designed by Benjamin Cherner



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sustainably made in the USA.

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Cherner
chernerchair.com



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Photo © Dan Chavkin

The Modern Desert



Long a paradise for Angelenos on holiday, mid-century Palm Springs offered a mix of high design, temperate climes, and a Hollywood clientele that quickly came to embody California at play.



Diving shows at the now-defunct El Mirador Hotel (above) were a hit with guests in the early 1950s. Albert Frey (right, in the light jacket) poses in front of the Tramway Gas Station he designed in 1965. One is rarely far from a pool in Palm Springs: Shane star Alan Ladd and his wife (above left) enjoy the sun, and the pool at the Edris House (left) by architect E. Stewart Williams offers a stunning view of the valley.



Tucked at the foot of Mount San Jacinto in California's Coachella Valley, Palm Springs is at once a desert oasis, stomping grounds for the jet set of the Atomic Age, and a hotbed of modern design, where a clutch of mid-century masterpieces are folded into the local gestalt of history-minded, sun-loving kitsch.

Iconic homes, like the Kaufmann House by Richard Neutra and Albert Frey's Frey House II, are local bulwarks of the modernist canon, pioneers of a European vision of architecture ably tailored to the American landscape. Here, we take a pictorial look back at the design, the terrain, and the lifestyles that gave birth to this desert flower. Next month, we'll report on what's hot today, where design is headed, and what you need to know about contemporary Palm Springs.



Clockwise from top left: Bill Anderson, Mr. and Mrs. Alan Ladd at Home, 1950s, gelatin silver print, Collection Palm Springs Art Museum, gift of Dorothy Anderson © Palm Springs Art Museum; Bill Anderson, El Mirador, early 1950s, gelatin silver print, Collection Palm Springs Art Museum, gift of Dorothy Anderson © Palm Springs Art Museum; N/C; Santa Fe Federal Savings & Loan, 1960, Julius Shulman (1910–2009), photographer; E. Stewart Williams (1909–2005), architect, © J. Paul Getty Trust. Used with permission. Julius Shulman Photography Archive, Research Library at the Getty Research Institute (2004.R.10); Bill Anderson, Edris House, ca. 1954, gelatin silver print, Collection Palm Springs Art Museum, gift of Dorothy Anderson © Palm Springs Art Museum



Santa Fe Federal Savings & Loan, 1960, Julius Shulman Photography Archive. Photo by Julius Shulman. Permission, Julius Shulman Photography Archive. Architect: J. P. Marmol Radziner & Santa Fe Savings and Loan. (this page and opposite, bottom) was designed by E. Stewart Williams in 1961. This historic former bank building was purchased by the Palm Springs Art Museum and is being rehabilitated to be the museum's Architecture and Design Center.

An old structure getting an exciting revamp by Los Angeles architects Marmol Radziner, Santa Fe Savings and Loan (this page and opposite, bottom) was designed by E. Stewart Williams in 1961. This historic former bank building was purchased by the Palm Springs Art Museum and is being rehabilitated to be the museum's Architecture and Design Center.

Counter Intelligence



For a Toronto couple with a love of minimalist Japanese architecture, a sleek, storage-packed kitchen was the first priority in their home's renovation.

Project: Blantyre House
Designer: Williamson Chong Architects, williamsonchong.com
Location: Toronto, Ontario



Architect Donald Chong had the kitchen cabinetry fabricated from rift-cut white oak paneled in custom veneer. The eight-foot-tall cabinet doors make the kitchen feel like one seamless unit.



The custom beveled edge for the island's "Blizzard" white Caesarstone countertop forgoes the standard one-inch countertop overhang to save on space and maintain a sleek feel.



To keep the room's sight lines open, an angled trim was used for the back nook that Ken Laung and Bonnie Lam requested for food prep. A Vola faucet is used with a sink by Meka.



The dining table, fabricated by KGA Kitchens from Chong's design, sits underneath pendant lamps by Nud Collection. Vintage teak chairs were designed by Niels Møller in 1954.

Ken Leung and Bonnie Lam loved their leafy, coveted neighborhood in central Toronto, but the couple—big fans of Japanese architect Tadao Ando—wanted to raise the design bar on their dowdy 1920s house before they settled in. The solution: knock down the garage, sell half of the lot to a new neighbor, and hire a local architect to build a new house in the piece that was left.

In Donald Chong of Williamson Chong Architects, they found their match: a young designer devoted to small-scale urban infill and experimentation. Ken and Donald were long-lost high school acquaintances, and their shared history plus a similar sense of aesthetics established an easy sense of trust. The couple spelled out their basic design wants and helped select hardware and countertops, but they gave Chong free rein in the planning stage: “We asked for at least one significant

architectural element that would make our home unique,” says Leung. “Don gave us at least four.”

The most striking feature is the “kitchen-studio,” as Chong calls it, a first-floor entertainment space that is wrapped, floor to ceiling, with custom cabinetry in rift-cut white oak. Visitors always wonder where the stuff is hidden away, and Leung and Lam—who hate visible clutter—make the most of all that storage space. “The great thing is, we’re really only using half of the cabinets,” Leung adds, “so there’s lots of room to grow.”

—Alex Bozikovic

The white oak used for the cabinets, kitchen island, and dining table is finished with double-boiled linseed oil, which can be reapplied by the homeowners as the wood mellows and patinas.



Value Add Proposition



Slow and steady wins the race when furnishing an entire room. Stick to a budget of \$1,000 and under by splurging on one item at a time, from timeless lighting to a quality sound system to a show-stopping rug.

EXTRAS under \$1000

Bloom Chair
by Archirivolt
for Calligaris
\$444

The machine-made sleekness of the chair's polycarbonate seat is tempered by the organic feel of its wooden legs. We also like the smoked gray version in addition to the amber shown here.

jensen-lewis.com

Spinning Light BH2
by Benjamin Hubert
for &Tradition
\$440-\$590

Sleek, sexy, and understated, Hubert's very grown-up pendant lighting is actually inspired by a children's spinning top toy.

andtradition.com

Boet Stool
by Note
for Mitab
\$283-\$437

A cork seat supported by metal legs pays homage to a bird's nest. Handily, *boet* means just that in the studio's native Swedish.

mitab.se



Totem Group Light
by Robert Lewis
\$850

Lewis's industrial-meets-earthly lighting is sculpture for the table. Here, four blackened-steel lamps are joined into one fixture.

art-object.totokaelo.com

Kaleidoscope Rug
by BoConcept
\$649-\$895

This wool carpet typifies craft in the digital age: It's hand-tufted into a pattern inspired by pixelated kaleidoscope images.

boconcept.us

Beolit 12 Portable Stereo
by Cecilie Manz
for Bang & Olufsen
\$799

Manz reinterpreted the company's classic Beolit Transistor Radio from the 1960s with rounded corners, an iPhone jack, and a leather carrying strap.

shopbangolufsen.com





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Twin Peaks



A glass-and-concrete mountainside lair is fit for a Bond villain with a penchant for stunning Alpine views.

Less of a rival than an homage to the Swiss Alps, Basel-based architect Silvia Gmür's concrete villa on Lake Maggiore is a remarkable platform from which to marvel at sublime, peaked vistas. Mies van der Rohe's iconic Farnsworth House is clearly in the DNA of her weekend getaway, but she disrupts the purity of the glass-box formula even as she preserves its sense of mathematical precision. Gmür's version has two floors, each a separate home, each slashed in half creating a large terrace, and each punctuated by an unlikely pair of pyramids, one of which is made to stand on its head. It's a gravity-defying joke on the cantilevered engineering holding all that concrete aloft, with a sly, topsy-turvy reference to the surrounding mountain peaks. —Robert Landon

Project: Casa ai Pozzi
Designer: Silvia Gmür Reto Gmür
Architekten, gmuerarch.ch
Location: Minusio, Switzerland

Engineer tested, designer approved.



Designers and engineers have always had a lot to say about ceiling fans – “awful,” “ugly,” “kiss of death” and “piece of junk.” But when it comes to Haiku, you’re more likely to hear them say things like: innovative, minimalist, elegant and beautiful. Haiku combines tens of thousands of hours of research and development, hundreds of prototypes, and award-winning style. The perfect marriage of form and function explains why Big Ass Fans® have been recommended by more than 4,000 design professionals.

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John Grable, FAIA, San Antonio, Texas

haikufan.com/DWELL 877-326-5460



BIG ASS FANS
No Equal.

MOD CLOTH

This season's bold fabrics can enliven even the smallest project. Three interior design experts share tips on making the most of limited yardage.

By Kelsey Keith
Photos by Nigel Cox

TWADDLE in Electric
by Crypton Super Fabrics
100 percent polyester
\$65 per yard
joann.com

FURROW STRIPE in J707F-03
by Jane Churchill
40 percent cotton, 25 percent
viscose, 25 percent polyester,
10 percent linen
Price upon request,
to the trade
cowtan.com

◀ Digital Prints

From high-tech wovens to digitally printed performance fabric, these 21st-century upholstery options fuse past and present.

MOD PLAID in Pop Art
by Dorothy Cosonas
for KnollTextiles
58 percent rayon, 39 percent
cotton, 3 percent nylon
\$75 per yard
knolltextiles.com

LEGER in Ball Bearings
by Brentano
67 percent polyester,
33 percent rayon
\$94 per yard
brentanofabrics.com

MORISSET in Magenta
by Designers Guild
52 percent viscose,
17 percent linen,
17 percent polyester,
14 percent cotton
\$266 per yard, to the trade
designersguild.com

EXPERT TIP

Designtex president **Susan Lyons**—who recently served as creative director for materials at Herman Miller—thinks graphic fabric like the one from KnollTextiles can make a room more “poetic.” Explaining that a large repeat pattern “can become a great punctuation mark in a room,” Lyons advises recovering a banquette, “a sculptural piece in and of itself.” ▶



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WESTLEY in Platinum
by Madeline Weinrib
100 percent natural
hand-loomed cotton
\$300 per yard
madelineweinrib.com

FEZ PATTERN #GDT4896
in Rojo/Negro
by Gastón y Daniela
50 percent cotton,
50 percent linen
\$198 per yard, to the trade
brunschwig.com

PICKFORD MATELASSE
in Lattice
by Ralph Lauren Home
100 percent cotton
\$90 per yard
ralphlaurenhome.com

PALIO BY ALEXANDER GIRARD,
1964, in Earth 001
by Maharam
61 percent cotton, 39 percent
solution-dyed postindustrial
recycled nylon
\$82 per yard
maharam.com

ANEMONIA in CH2662/070
and CH2662/099
by Chivasso
for JAB Anstoetz
100 percent viscose ground
material; 49 percent
polyacrylic, 39 percent
polyester, 12 percent linen
\$234 per yard, to the trade
jab.us

◀ Textured Neutrals

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in raised patterns
and velvety textures
for maximum impact.

EXPERT TIP

"If you have a scheme that
begs for a specific fabric
but the budget only allows
for three yards, I'd use it to
upholster a bench or small
ottoman," says ASID Fellow
Jamie Drake. "Both are
useful for extra seating and
great ways to incorporate a
fancy fabric." ▶

Dwell in the Digital World

VIDEO//

Framed House

In our charming video tour of this month's Houses We Love (p. 30), spy the interiors and garden of an innovative abode built in Singapore for just \$122 per square foot.

dwell.com/framed-house



WHAT'S NOT TO LIKE?//

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facebook.com/dwell



TREND WATCH//

Slumber Party

The latest trend in hotel design is none other than bunk beds. Building on this issue's Hotel Register (p. 24) we've searched high and low to find new destinations featuring these nostalgic summer-camp throwbacks. In this slideshow, see the Freehand in Miami Beach, Florida; the Basecamp Hotel in South Lake Tahoe, California; and more.

dwell.com/bunk-beds



LIVING SOCIAL//

By the Numbers

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Photos by Albert Lim K.S. (Framed House); Eva Kolenko (Basecamp Hotel)



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One-Two Punch ▶

These Pop-inspired brights pack a double whammy of bold pattern and geometric influence.

ALEXANDER in Lime Green
by ALT for Living
100 percent linen
\$142 per yard
altforliving.com

DUPIONE in Nectarine
by Sunbrella
100 percent acrylic
\$36 per yard MSRP
sunbrella.com/buy

SCAFFOLD in Red
by Kate Blee
for Christopher Farr Cloth
100 percent linen
\$140 per yard
christopherfarrcloth.com

2MM DESIGN FELT in 124
Gelb
and 377 Maigrün
by FilzFelt
100 percent wool felt
\$83 per yard
filzfelt.com

WALLACE DUAL PURPOSE FABRIC
in Natural/Multi
by Laura Ashley
55 percent linen, 33 percent
cotton, 12 percent nylon
\$48 per yard
lauraashleyusa.com

HONG KONG in Cobalt
by Caitlin Wilson Textiles
55 percent linen,
45 percent cotton
\$50 per yard
caitlinwilson textiles.com

EXPERT TIP

Interior designer and self-professed "warm modernist" **Amy Lau** was immediately drawn to the screamingly bright patterns of our third color palette. For FilzFelt's solid wool felt, she suggests lining the inside of a white nightstand or adding trim to a set of sheets and pillows. "It doesn't have to be matchy-matchy," she says, "but it should be tailored." ■■■



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A FAMILY ENLISTS BROOKLYN DESIGN-BUILD FIRM MADE
TO RENOVATE A BROWNSTONE USING SURPLUS AND SALVAGED
MATERIALS FOR A BUDGET-CONSCIOUS PATINA.

By William Lamb
Photos by Matthew Williams

Project: Boerum Hill Townhouse
Architect: MADE
Location: Brooklyn, New York

In 2009, Dawn Casale and Dave Crofton faced a quandary: With the arrival of their son, Nate, they had outgrown their apartment in Cobble Hill, Brooklyn. And though unwilling to stray far from nearby Boerum Hill, where they opened a boutique bakery, One Girl Cookies, in 2005, they were largely immune to the charms of the neighborhood's brownstones, which they viewed as being long on period detail but short on light and space.

So they set a less-than-realistic goal of finding something close by with an open, loftlike feel. "We gave our realtor a somewhat impossible task of finding us a place that probably didn't exist," Casale acknowledges. Then they saw a three-story brownstone just a few blocks from their shop. Its location on a corner lot let ample natural light penetrate the building's core. Even better, it had been completely gutted, giving Casale and Crofton a blank slate on which to create their living space from scratch.

For help, they turned to MADE, the Brooklyn firm that designed their bakery. A team led by MADE principal Ben Bischoff replaced the front-to-back stairway with one that coils beneath a skylight. The move freed space at each end of the house and allowed for an open plan on the main level. The new layout encourages an easy flow of conversation and foot traffic across the dining, kitchen, and living areas.

Bischoff and his crew made ample use of salvaged and surplus materials in the 2,400-square-foot house, creating wiggle room in the budget so Casale and Crofton could afford a few splurges on wallpaper and custom finishes. A product of serendipity and creativity in equal measure, the house hits the elusive sweet spot that these Brooklyn bakers were seeking.



Kitchen & Dining Room

"This room really became the heart of the space," Dawn Casale says. "If people are sitting at the dining table or in the living area, you're able to have a really free-flowing conversation and there's a nice dynamic happening on the entire floor." The island and cabinets, fashioned from remilled Douglas-fir beams salvaged from upstate New York, sport inexpensive drawers from Ikea. The Carrara marble for the sink surround also came from the firm's warehouse, from a section of slab orphaned from an earlier commission. A Viking chimney wall hood tops a free-standing range by Bluestar. The Torroja pendant light by David Weeks hangs in the dining area (left), standing in sharp relief to the home's original brick, now painted white (in Benjamin Moore Paper White) along with the wooden floorboards (in Benjamin Moore Revere Pewter). Radiant heat underfoot means a toasty interior even without a surfeit of textiles. ■





Entrance

By moving the foot of the stairway away from the front door, Bischoff and his team carved out a transition point from the stoop and sidewalk below, providing a welcome measure of privacy. (Visitors must scale the steps and stand at the door before they can peer in.) The concrete floor tiles were left over from an earlier MADE project. "We didn't have an equal balance of black and white or even the right sizes," Bischoff says, "so we made a design moment out of what we had." Saving on the floor tiles meant that Casale and Crofton could spring for hand-finished wallpaper by Swedish company Sandberg. ■



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Living Area

Bischoff's team retained the exposed brick on the interior, painting much of it white to help the space reflect sunlight. "There was an interest in having an open, more contemporary layout, but we still wanted some sense of living in this building that's 100 years old," Bischoff says. "That motivated us a lot to keep the brick. It's a very subtle echo of what the house originally was."

Enclosing the ductwork would have forced the architects to lower the ceiling or install a subpar air-conditioning system. So it was left exposed, contributing to the floor's loftlike atmosphere. New meets old with the furnishings as well: An antique barber-shop pendant provides contrast to a sculptural lamp and a rug from Anthropologie. Investment buys were made with budget in mind, like the leather sofa scored at ABC Carpet & Home's outlet store. ▮



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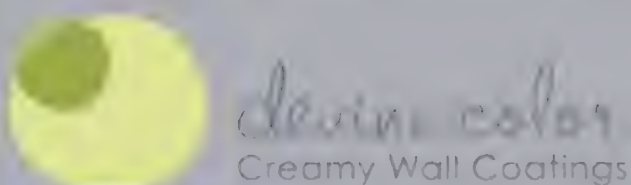
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Bathroom

A creative way of cutting costs is on display in son Nate's bathroom, where the wall tiles are arranged in a whimsical, irregular pattern making use of slim sections of tile cut for transitions and corners. "We came up with a pattern that could incorporate random sizes so we were able to order the exact amount of tile that we needed," Bischoff says. "It allowed us to get the most out of the tile price because there wasn't that 20 percent that [would normally go] into the landfill." The two-bowl sink is the Vitviken model from Ikea; it's topped with a chrome Hansgrohe faucet and accented by Ikea's Godmorgon medicine cabinets customized by MADE.



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Nate's Bedroom

Now three, Nate occupies coveted corner real estate in a third-floor room with a treetop-level view. "It's a great space," Casale says, "although it is the noisiest room in the house because of the street. But by now he's so used to sleeping through all of the sounds, I don't think it bothers him." The brightness of the space is enhanced by an accent wall coated in fire engine-red chalkboard paint (Benjamin Moore Natura flat-finish paint in Vermillion mixed with unsanded grout) that Nate can scribble on—as soon as his parents get around to telling him that it's allowed. A matching red pendant lamp from the Soho shop Kiosk hangs above a six-foot-tall teepee by Dexon Kids. ▶



Johnson Residence
Chicago IL
Architect: Studio Dwell, Inc.
Mark Peters / Gary Stoltz
Interiors & Photo: ID Chicago
Steven Burgert



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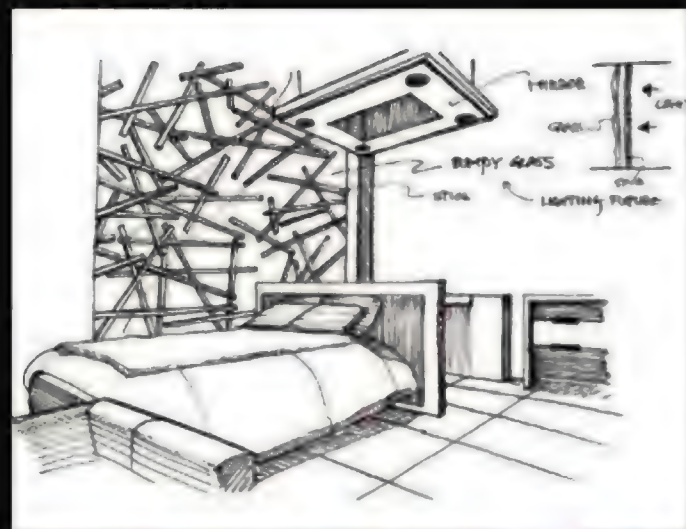
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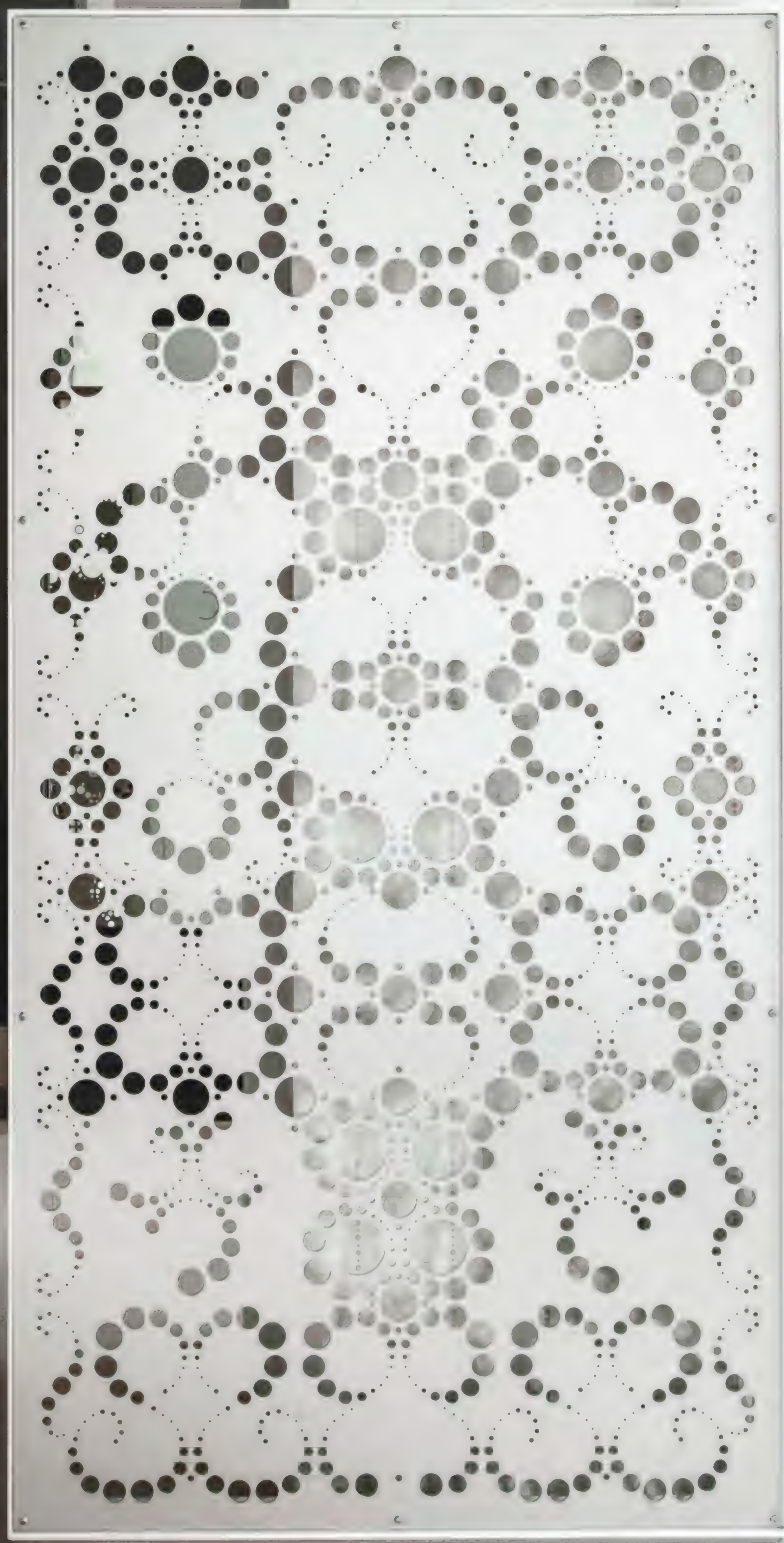
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Credits: Jaymee SRP, Drawing, Meng Li

Master Bath

Casale and Crofton's bedroom is configured as a casual open suite, with a sliding aluminum screen as the only barrier separating an adjacent bathroom and walk-in closet. The screen's dappled, lacelike pattern was designed by Fiyel Levent, a local artist and architect. Bischoff handed her design to a metalworker, who then carved it into aluminum with a digital laser cutter. It runs on a track in front of a partial wall covered in wallpaper by Neisha Crosland. The vanity, designed and built in the MADE studio, sits atop the legs from an antique refrigerator that Bischoff and his team found in a junkyard. Calacatta mosaic tile, another MADE left-over, lines the floor of the shower (not pictured). The firm had a limited surplus, so the amount of tile available dictated the shower stall's footprint. "We have a keen understanding of the challenges presented by integrating the new with the existing," Bischoff says of his approach. "We took this blank canvas and tailored it to the needs that Dawn and Dave had for their home. The result is fresh and unique but retains the patina of the many parts from which it was made." ■■■



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NATURALLY LINDAL



Modern for less

As we put together these four feature stories, we saw architects, designers, and developers use the same savvy, price-reducing techniques in homes from Scandinavia to the Lone Star State. We've called out six architect-approved moves over the next 25 pages that you can crib to bring in your own project right on budget.

Material Intelligence

From a well-placed pop of color to a cleverly installed wall of curtains, these moves make the most of the materials at hand.

Haste Makes Waste

Getting your design just right isn't a race against the clock, and taking your time just might save you a few bucks along the way.

Rein It In

Building small means building less. And building less means saving more.

Expert Moves

Whether designing affordability into the structure or driving a hard bargain for those countertops, budget-conscious architects and builders know what it takes to minimize costs.

High-Impact Splurge

Inexpensive needn't mean uninspiring: These are the bold, big-ticket flourishes that really make the space.

Sweat Equity

A little DIY ingenuity and some deftly applied elbow grease keep costs low.

By Lindsay J. Westley
Photos by Åke E:son Lindman
Project: Truedatorp
Designers-Residents:
Mette Lyng Hansen, Mads Odgård
Location: Glimåkra, Sweden

On an 18th-century farmstead in rural Sweden, two Copenhagen designers handcraft a summerhouse that seamlessly melds the modern and the traditional.

The Simple Life

Stone walls, curly-haired cows, and oxblood-red farmhouses flank the narrow lanes of Glimåkra, a tiny town in southern Sweden. High-powered Copenhagen pair Mads Odgård, a designer, and Mette Lyng Hansen, an architect, came here in 2000, seeking a summerhouse, studio space, and simple living. What they found was Truedatorp, an 18th-century estate consisting of three deteriorating farm buildings.

The farmhouse was inhabited by an aging Swedish farmer, who cooked food over an open hearth and used candlelight. The three-bay barn was filled with metal cans, chains, and other detritus. The chief bathroom was a wooden outhouse. But for the Danish couple, Truedatorp promised workspace, an open floor plan they didn't have in their five-story row home in Copenhagen, and the opportunity for an ongoing project. So they bought it and embarked on a 12-year-long renovation, fixing the place up slowly and designing furnishings and fixtures as they saw fit. With the help of friends, Odgård and Lyng Hansen did nearly all of the work themselves, sticking to a simple aesthetic.

The wooden farmhouses that dot the hillsides around Glimåkra are classic examples of the vernacular style: simple buildings that include central stone fireplaces, which provide structural integrity, flanked by two bedrooms and one or two living rooms on either side. With exteriors coated in Falu Rödfärg—a traditional centuries-old paint that includes by-products from a 13th-century copper mine to help preserve the wood—the houses are an attractive and affordable option for city-dwellers. “People in Sweden don't want to buy these old, poor houses, so now many of them are occupied by Danes,” Lyng Hansen says.

Working together in their house in Copenhagen, Lyng Hansen, head of the local branch of C. F. Møller

Material Intelligence

Lyng Hansen steamed and framed remnants of 19th-century wallpaper found during the renovation (below left).

Sweat Equity

A professional was called in on just two occasions—to evaluate both fireplaces for fire safety and to sand the guest room floors—the residents relied on their expertise for the rest.



In the kitchen area and throughout the home, Mads Odgård, shown here, and Mette Lyng Hansen mixed Odgård's pieces, such as the Odgård kettle for Raadvad and custom table, with Ikea basics and the Workshop pendant lamp by Louis Poulsen.



Material Intelligence

The exterior paint, Falu Rödfärg, is made locally in Falun, Sweden. It requires no primer or sealant due to its highly pigmented, all-natural composition. Using it eliminated some supply costs associated with outdoor painting.



Architects, one of Scandinavia's oldest architecture firms, and Odgård, a designer who creates objects ranging from flatware and furniture to car prototypes, started sketching out ideas for the property.

Though the farmhouse was in the best condition, its rooms were small and structurally problematic to reconfigure. So the team decided to start with the hay-filled barn, which had bowing walls and a sagging roof but offered their best chance for an open-plan residence. Keeping the exterior intact was a priority, so the couple built a support structure from the outside. Inspired by American barn renovations he'd witnessed in Minnesota while on a cross-country hitchhiking tour in 1979, Odgård bought one-inch steel rods from the local hardware store and threaded them through central bolts to anchor the walls and replace the original ceiling beams. The rods give the barn what Lyng Hansen calls "an industrial look with a craftsmanship identity." They also provide a few extra inches of headroom—key for Odgård, who, as a typically tall Dane, was constantly bumping his head.

For authenticity's sake—and to keep costs down—the couple reused materials when possible and sourced many other materials locally. They transformed the building's original doors into tables and chairs and scoured the neighborhood for cast-off poured-concrete tiles to replace their own weather-cracked roof tiles. Even now, "whenever we see somebody taking down old roof tiles in the neighborhood, we stop and ask if we can have them as spares for when ours break," Odgård says.

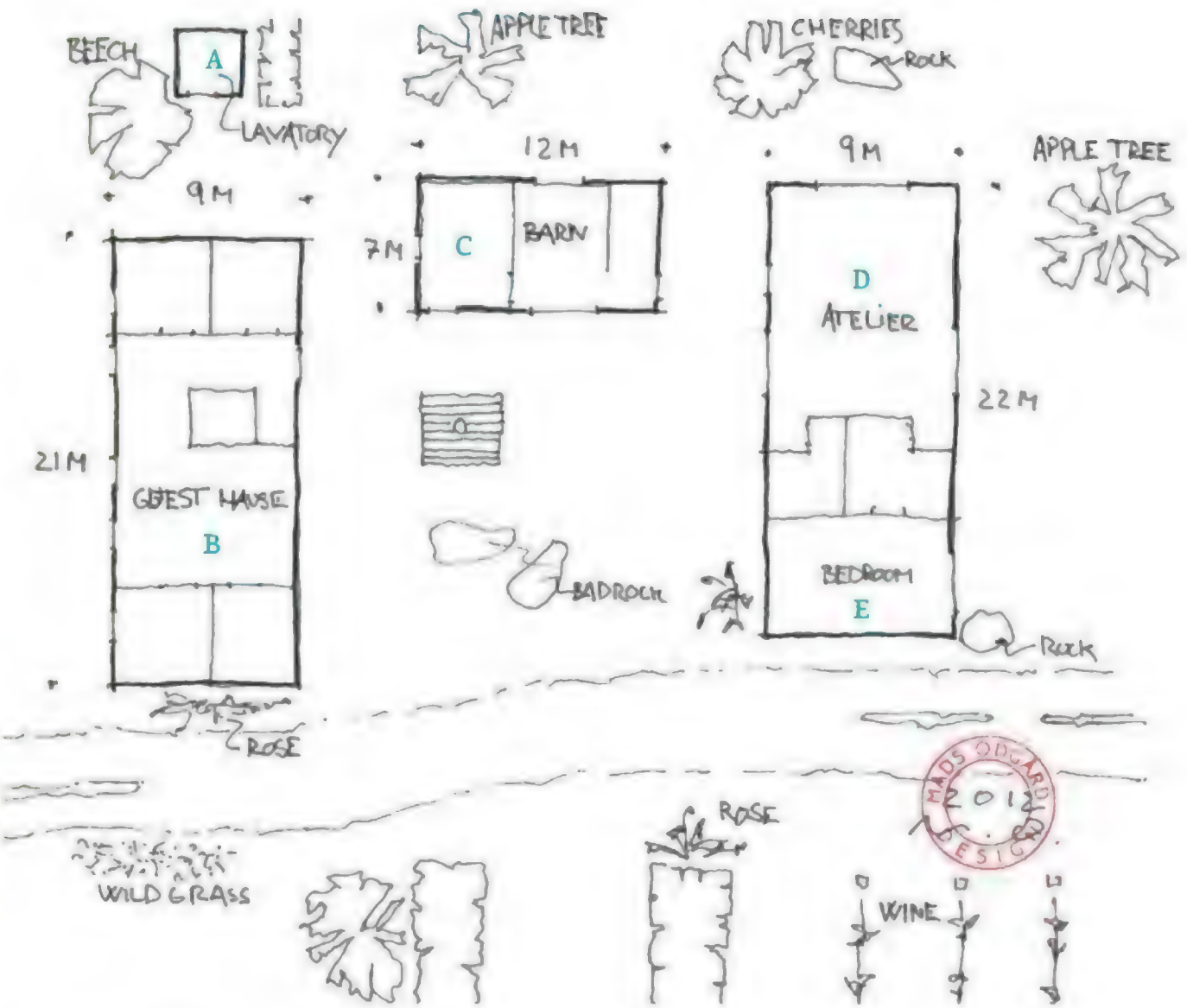
Today, the barn's interiors are modern and minimal, stripped down to one main room, with a bedroom on one end, and painted white in the Danish tradition. Double French doors slide open on all sides of the rectangular dwelling, allowing watery Swedish sun to illuminate the pine floors, which the couple sourced from a tree on their property and had milled locally. The main living space serves as workspace, dining room, living room, and, on rainy days, as a makeshift skate park for William, their eight-year-old son. The kitchen, outfitted mostly from Ikea (the founder of the Swedish furniture chain lives just 30 minutes north), is what Odgård calls "nice and basic." But, as with the rustic wooden outhouse—the family's main bathroom, illuminated by Arne Jacobsen's iconic AJ wall lamp—good design counterbalances small inconveniences, like the lack of hot water in the kitchen or a proper flushing toilet. "If you have a real water closet, you have to worry about it freezing during the winter," Lyng Hansen says, practically. "The very simple sanitary conditions aren't an issue."

Scattered throughout the kitchen and living room are utensils, furniture, and flatware of Odgård's design. The pullout shelves in the kitchen are stacked high with cups, plates, and flatware he's made for various manufacturers, and his signature teakettle for Raadvad sits on the stove. The two-liter pots in the kitchen, designed to stack neatly together to save space, and the leather cushions in the living

Expert Moves

The simple, pared-down aesthetic and the open-ended time frame of the project—along with the couples' building and design skills—helped Odgård and Lyng Hansen achieve their renovation on a miniscule budget, with a project outline that ebbed and flowed with Odgård's professional successes in product design.

Truedatorp
Floor Plan
A Outhouse
B Guesthouse
C Barn
D Atelier
E Bedroom



“When you’re working on something inexpensive and then decide you don’t like it, fine. You’re not tearing down millions of kroners worth of work.”

—Mette Lyng Hansen





Sweat Equity

The dining table, designed by Odgård, was built from a 109-year-old oak tree, which was harvested and milled locally.

High-Impact Splurge

One of the few designer pieces in the home, a set of four Michael Thonet coffee house chairs, from 1859, offer a simple seating solution.

The Ikea side table is stacked with Swiss Army blankets purchased at a surplus store, and topped with a Petronella lamp by Henning Koppel (below). The paintings (below and above) are by Odgård.



room, which fold to create a chair or a bed, reflect Odgård's motto "Keep it simple." He says his designs mostly stem from everyday needs. "Do I need something? I try to make it. That motivates me to do things," he says.

The couple estimates that though their project feels nearly complete, there will be inevitable design tweaks in the future. After renovating the kitchen in the farmhouse, which the couple uses as a guesthouse, they tore it out again to revert to its more original state. Lyng Hansen wonders aloud about razing the building that bridges the gap between their home and the guesthouse. "Now that we've had the property for more than ten years, we're redoing some of the things we did initially," Lyng Hansen says. "But that's part of the fun. When you're working on something inexpensive and then decide you don't like it, fine. You're not tearing down millions of kroners worth of work." ■■■

DWELLINGS

Architect Joaquín Castillo blends inexpensive materials, the odd splurge, and a refined modernist sensibility to create an affordable weekend house for brothers Alfredo and Guillermo Dropeza. The facade is a juxtaposition of rough-hewn local stone, smooth concrete, glass, and steel—the material palette used throughout the structure.





FAMILY EMPIRE

By pooling their resources and giving their architect complete creative control, two busy Mexico City-based brothers built a high-design vacation home for just \$70 per square foot.

By Robert Landon / Photos by Mauricio Alejo /
Project: Cocoyoc House / Architect: Transepto /
Location: Cocoyoc, Mexico

First Floor



Cocoyoc House

Floor Plan

A Deck

B Pool

C Kitchen

D Bathroom

E Bedroom

F Dining room

G Living room

H Master bedroom

I Media room

Second Floor



In Mexico City, fresh air and a quiet stretch of grass can seem like the greatest of luxuries. To secure these things, Alfredo Oropeza and his family head 60 miles south to Cocoyoc. Set amid fertile highlands that, like neighboring Cuernavaca, are bathed in a more or less perpetual spring, the town has attracted city folk since the 15th century, when Moctezuma I built his pre-Columbian version of the Alhambra here.

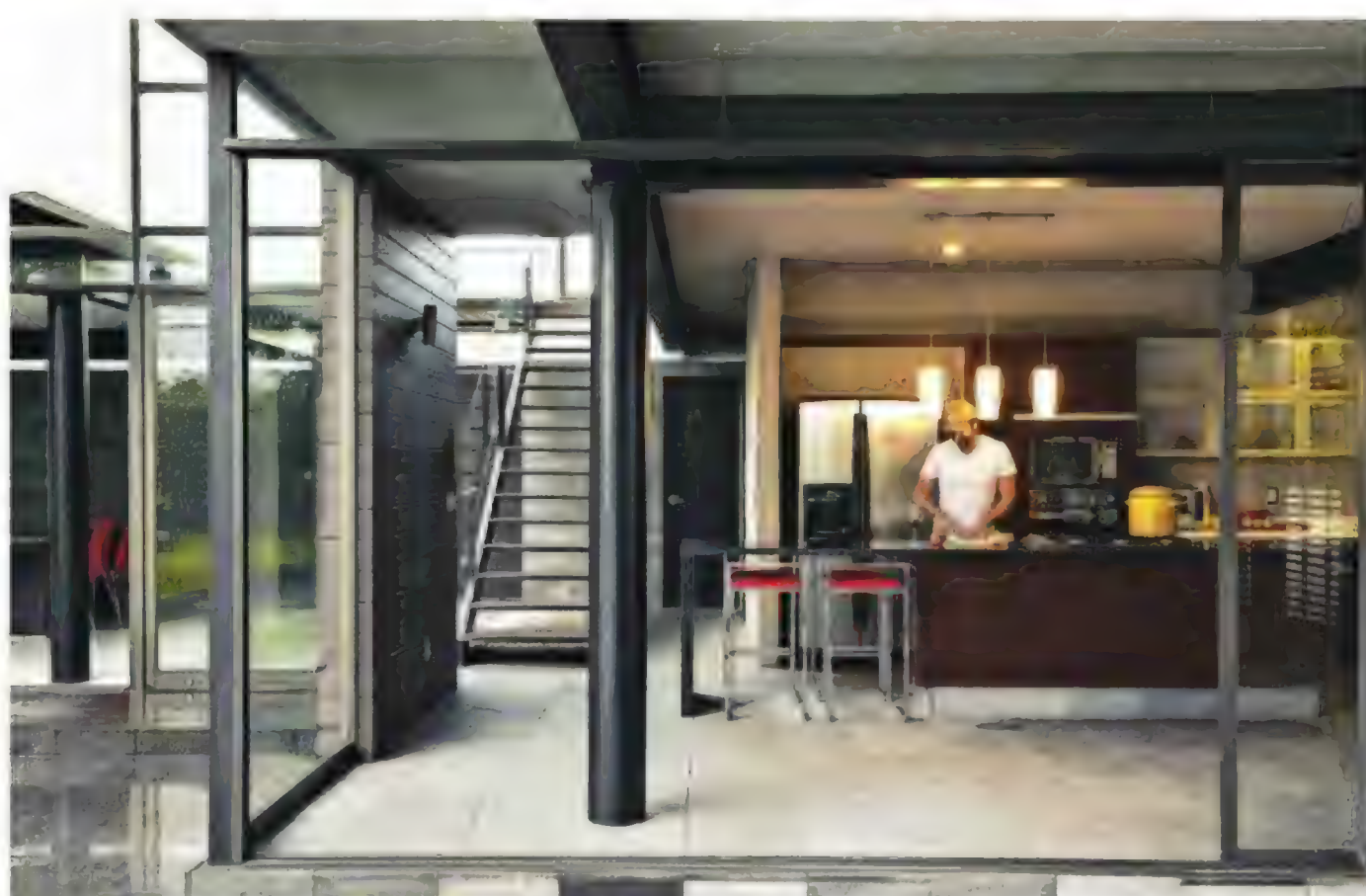
Oropeza himself heads a small empire—a culinary one, spanning books, websites, and *Al Sabor del Chef*, a TV show. But Oropeza doesn't exactly have the deep pockets of an Aztec emperor. To share the pleasures and costs of his weekend getaway, he invited his brother, Guillermo, and his family to join the undertaking. Together, they had \$160,000 to build on the 7,000-square-foot lot inherited from their father.

Oropeza had a simple but clear program for the house. "The living spaces had to be very open—a place for the whole family to be together," he says. "And the kitchen had to be at the heart of the house, so that I could look out on everything—living room, dining room, and even the garden and pool."

He wanted a beautiful home, one that offered familial comfort alongside aesthetics—"a clean and simple place" in which his family could break free from the compartmentalization of both space and time that defines city life, where two busy nuclear families rarely find the chance to all be in the same place at the same time. To concretize his vision, Oropeza hired architect Joaquín Castillo, head of the Mexico City-based firm Transepto.

Their partnership was seamless, enabling Castillo to deliver a home that feels roomier than its 2,300

On an idyllic afternoon, members of the Oropeza and Castillo clans splash in the backyard pool framed by Trex decking and outfitted with furniture by Möbica (above). A table and chairs purchased from Ligne Roset hold court in the dining room (opposite, top). Roche Bobois's Agami sofa anchors the media room (opposite, bottom right). Alfredo chops away in the kitchen (opposite, bottom left), which features floor-to-ceiling sliding glass walls.



square feet and more luxurious than its price tag. It helped that Oropeza trusted him implicitly. “Basically, we agreed I’d act as if I were building something for myself,” says Castillo. “That gave me the freedom to make the best choices while still keeping costs low.” Castillo also managed construction, helping avoid unhappy surprises.

In terms of budget stretchers, *recinto*, an inexpensive local volcanic stone, represented Castillo’s masterstroke, one he deploys to varying effect. For the walls downstairs, rough-cut slabs provide a textural richness reminiscent of travertine. For the downstairs floors, a matte finish turns the stone into something resembling slate. Castillo didn’t cut the recinto into small blocks, which is the usual custom. “Instead, he used larger pieces, which makes the material seem more beautiful, more luxurious,” says Oropeza.

Like recinto, the upper story’s concrete shell construction helped keep costs down. Castillo left the concrete raw, both for its compelling texture and to minimize long-term care. It’s an old thrifty trick, but he went one step further, recycling the wooden molds used to pour the concrete. Some have been turned into weathered rafters, providing a softer, natural accent amid all the hard surfaces. Others he cut into eight-inch strips to create floors for the housekeeper’s quarters, located just off the kitchen.

Beyond material choices, Castillo’s design also smuggles in other low-cost luxuries. For example, floor-to-ceiling glass walls slide open so that the house can flow into the garden, and vice versa. In fact, in mild Cocoyoc, the entire lot becomes a single, seamless space that functions like an oversize living room. To maximize the effect, Castillo pushed

High-Impact Splurge

Chef Alfredo Oropeza wanted the kitchen to be the heart of the house. By saving money on building materials elsewhere in the project, Castillo was able to indulge in cabinetry by Porcelanosa, bar stools by Ligne Roset, and a granite island, making this the *crème de la crème* of kitchens.



Rein It In

Scaling back the interior helped to keep costs under control. The bedrooms are “just for sleeping,” says Castillo, so more space could be dedicated to the social areas of the house: the kitchen, dining room, patio, and terrace.

Material Intelligence

Castillo applied *recinto*, a volcanic rock that costs about \$3.30 per square foot, throughout the project, but varied its treatment; rough on the outside, smooth when inside, and cut into larger slabs for the patio.

The house is oriented toward the expansive backyard, where the family spends 80 percent of its time. Alfredo's wife Lorena, son Lorenzo, nieces Camila and Valentina, and Castillo's daughter, Regina, hang out by the pool—the focal point of Transepto's restrained landscape design.

plantings to the outer walls of the garden to make way for an unbroken stretch of lawn, which doubles as a playground for Guillermo's daughters, six-year-old Valentina and nine-year-old Camila. In the middle of the action, Castillo has squeezed in a postage-stamp pool, a favorite hangout for Oropeza's wife, Lorena, and their two-year-old son, Lorenzo. And even as he chops and dices in the kitchen—the home's nerve center—Oropeza can partake of it all.

Besides amplifying space, Castillo's design also discreetly defies gravity. He accomplishes this by supporting the upper floor on a slender steel frame, then cutting an unlikely gap of windows where the

two stories meet. This sensation of weightlessness is carried into the heart of the house by the glass-sheathed central hall, which knits together the two wings of the L-shaped construction. Downstairs, the two wings flow into one large space. Upstairs, they are discrete units, one for the kids and one for the adults.

Yet, asked to define what is most luxurious about his new home, Oropeza's answer goes beyond subtleties of design. "In this house, you always feel connected to everyone else. To be all together in one place, to enjoy a long lazy lunch, this is a true luxury." He adds, "In English, you have a good word for this. It is our 'haven.'"

SUCH GREAT HEIGHTS

By taking advantage of economies of scale, a Houston native and a pair of mod-minded developers team up to create nine affordable row houses in the Houston Heights.

By Dan Oko / Photos by Jack Thompson

Project: Row on 25th / Designer: Shade House Development

Location: Houston, Texas



Layered birch artwork by Mitch McGee

Tina and Matthew Ford, here with daughter Daisy, are the owners of Shade House Development, the company that designed and is building the suite of houses that comprise Row on 25th in Houston, Texas. They collaborated on the project with investor and landowner Holden Shannon, whose own home (opposite) on the Row was outfitted by designer Barbara Hill with vintage furniture like a turquoise sofa and pair of mid-century side tables from Houston's Reeves Antiques. ■





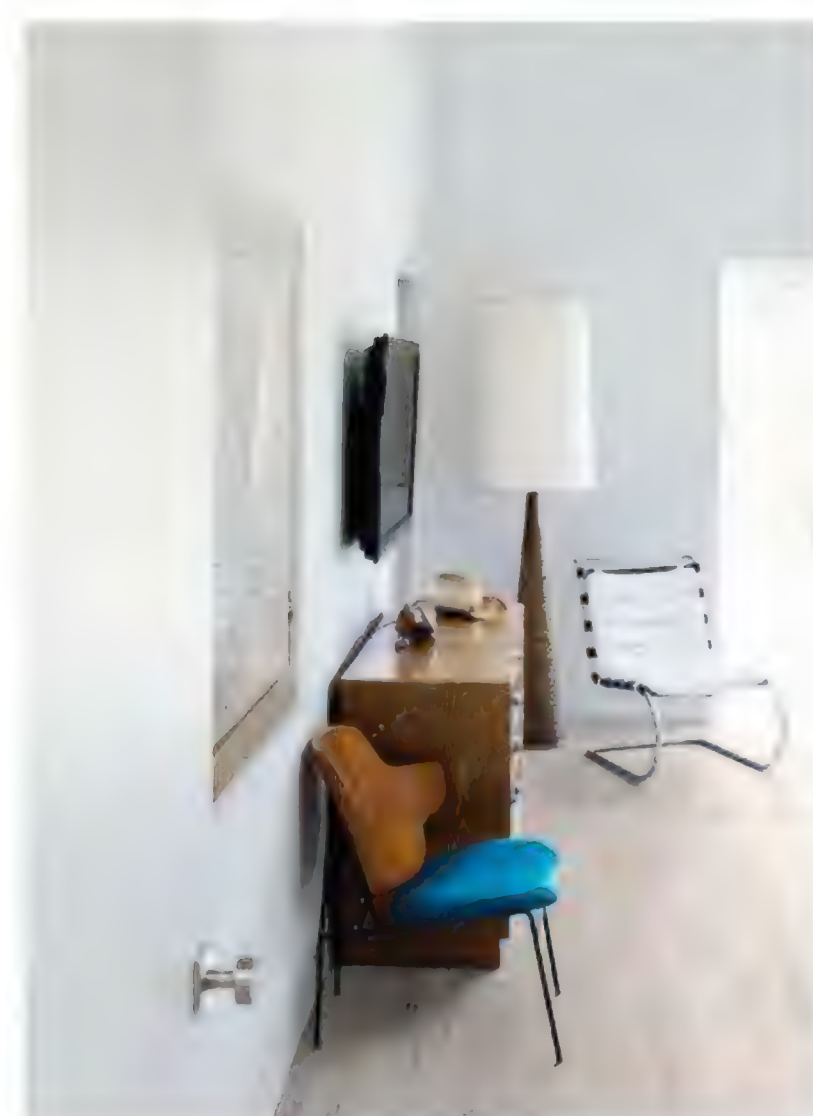
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Rein It In

Each at about 1,900 square feet, the units in Row on 25th are hardly palatial, but by building nine of them, Shannon and Shade House Development were able to negotiate big savings from wholesalers and contractors.

Another budget-minded reduction in Matthew Ford's design was the elimination of full walls downstairs—there's just a divider between the living room and kitchen.



The master bedroom (top) in Holden Shannon's unit in Houston's Row on 25th development features a Nook bed from Blu Dot, a pair of Base table lights by Tom Dixon, and a painting by artist Elva Stewart. The dresser at the other end of the bedroom (above right) is by Paul Frank; the plywood lounge chair is by Ib Kofod-Larsen; and the huge cork-based floor lamp is from Reeves Antiques. Shannon and his wife, Amy, (above) take the air on a small patio in two Acapulco chairs; another pair of mid-century perches, again by Kofod-Larsen, sit beneath a print by Andy Warhol in an upstairs bedroom (opposite).

Powered by petrodollars and famously devoid of zoning laws, Houston, Texas, hasn't always been a friend to historical—or affordable—architecture. Now this humid Gulf Coast metropolis is getting an injection of updated mid-century cool with Row on 25th. The nine-home development is located in a former no-man's-land on the northern edge of Houston Heights, a hip neighborhood of tree-lined streets, restaurants, and independent businesses, just a 10-minute drive from downtown.

The Row brings together investor and developer Holden Shannon, an airline executive and graduate of Rice University and Harvard Business School, and husband-and-wife development, design, and construction team Matthew and Tina Ford. The Fords, who own Shade House Development and construction firm, Esplanade Homes, are veteran Houston builders specializing in green building. Now based in Atlanta, Shannon usually works on bigger projects, including large-scale terminal redevelopments at

airports such as JFK International. It was at Rice that he developed an interest in architecture on a personal level, though. Exploring the oak-canopied avenues filled with multiple housing units around the university, he absorbed how civic planning could benefit the community. So when he decided to build, Shannon wasn't interested in merely throwing together a tract of homes or a clutch of McMansions for maximum profit. "Row on 25th is something a little more unique," he says. "The simplicity of the design, the utility of the space—it came together perfectly for a middle-priced project."

By purchasing acreage on an outlying block and designing the place to be built inexpensively, Shannon and the Fords found the ideal alchemy of site and structure to keep build-out costs to \$170 per square foot for each of the around-1,900-square-foot units. "This project is really the sweet spot of all the different experiences we've had," says Matthew. He and Tina have built and designed scads of houses



High-Impact Splurge

By designing the custom cabinetry themselves, and journeying outside Houston to have them made, the Fords saved a bundle—money that they invested in appliances such as this highly efficient dishwasher from Asko, a Professional Series range from Bertazzoni, and an Energy Star-rated BI-30U fridge by Sub-Zero.



Designer Barbara Hill recalls that Shannon wanted a “young, funky feel” to his home on the Row. He sits in a vintage chair next to a Satsuma lamp by Jonas Damon for Areaware (top right), while Amy (above) finds precisely what she’s after in a refrigerator by Sub-Zero in the kitchen (right).

and run a custom fabrication shop in Houston, both of which gave them the know-how to design homes that would be inexpensive to actually produce. An easy-to-build roof allowed them to hire a solid but inexpensive work crew; designing the cabinets themselves and having them made 90 minutes outside of Houston eliminated retail markup; nixing finish work like moldings reinforced the modernist ethos but also saved money on labor; and relying on their own custom design shop and fabrication savvy let them cheaply build the large, dramatic windows that give the simple form an aesthetic boost.

“The custom work was obviously more expensive than off-the-shelf items,” Matthew says, “but absolutely necessary to strike the balance.” There is a richness to simplicity, he explains, but notes that unless you get the details right, simple can sometimes just look cheap. “Imagine what Row would look like without the large custom front window that cuts through both floors,” he says. “What

building nine homes allowed was for us to bring the pricing down dramatically so that the windows cost maybe 20 to 30 percent more than off the shelf, instead of more than 100 percent more.”

The Fords report that in designing many houses—five are now finished—they could take advantage of economies of scale with wholesalers and builders. “Nine was the number that got the vendors and subcontractors to really work with us in wringing out cost,” Matthew reports. “The other thing that building nine homes helped us to do was design and build our custom pieces efficiently.” These savings made it easier to spring for longleaf pine flooring, limestone in the bathrooms, custom windows and cabinets, and top-flight appliances in the kitchen.

The completed homes have airy, flowing interior spaces flexible enough that renters can tailor them to their needs. Downstairs, each front room is ideal for entertaining, while in the back, adjoining each galley kitchen, there is room for a formal dining

A black electric guitar, a vintage rosewood desk, and a side chair by Charles and Ray Eames sit at the foot of the stairs just beneath a photo of designer Barbara Hill herself competing in the 1956 Miss America Pageant.





Expert Moves

"The shell of the house is a very simple form," says Matthew Ford, "no turns or intersecting roof sections. This allowed me to use solid but inexpensive framing and roofing crews. We are always looking for the point where simplicity and luxury meet."

area or home office. Upstairs, each master bedroom faces the street; a small bedroom faces the back alley and shares a Hollywood bath with a middle room that might house a library, additional bedroom, or den.

Before starting construction, Shannon and the Fords agreed to build a single residence on 25th Street. He stayed in the unit on and off for months, establishing it as his Houston home away from home and taking the chance to study its dimensions and get a feel for the lighting, finishes, and comforts that would guide the rest of the development. "It didn't start the way it ended up," he says of the unit that he still occupies whenever he's in town. "I didn't want to build nine homes that had never been lived in. We played with the houses like a designer would play with a CAD drawing. We added windows, moved the front wall out, and enlarged the skylight." He then hired noted designer Barbara Hill, with whom he'd worked before, to outfit his pad with reconditioned vintage furniture.



Row on 25th Floor Plan

A Garage
B Kitchen
C Front Room
D Bathroom
E Bedroom
F Utility
G Storage
H Master Bathroom
I Master Bedroom

The mutability of the space and the purity of the design were largely what drew early tenants Lauren Strongin and Joseph Walsh, professional dancers with the Houston Ballet. Prior to landing in the Row, the twentysomething couple searched in vain for similar square footage at comparable rent (around \$2,850 per month) downtown. Now, the pair claims good fortune at discovering this gem in the Heights. "I've always been drawn to things that people have built mindfully," says Strongin. "The house is so strikingly serene."

For his part, Shannon anticipates spending more time at the Row, where he's looking forward to cultivating a design-minded community that sees the project's value beyond its enviable sticker price. "I was not going to analyze every decision on the potential return on my investment," he says. "I wanted something that was nice to look at and spoke to a vernacular of restraint. It's a splash of clean and a healthy dose of rural." ■■■

Joseph Walsh and Lauren Strongin (opposite, top right) have also kitted out their unit with vintage furniture, though their living room (opposite, top left) strikes a more rustic note. Strongin (above), dances in front of the custom window designed by Shade House Development. According to Matthew Ford, the series of pitched white buildings (opposite, bottom) was inspired by the work of architect Hugh Newell Jacobsen.



SHORT STACK

A steeply sloped site in the Wisconsin forest, plus an equally steep budget, led architect Brian Johnsen to reinvent the archetypal cabin for a sturdy vacation home. ▶

By Olivia Martin
Photos by Narayan Mahon

Project: Stacked Cabin
Architect: Johnsen Schmaling Architects
Location: Muscoda, Wisconsin

Material Intelligence

"The exposed concrete floors are integrally colored, which hides chipping because the color is throughout, rather than on the surface," says architect Brian Johnsen.



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"I picked the property the same way I picked my wedding dress: I went with the first one I saw," says Amanda Hollis of the 37-acre parcel she and her husband, Jeremy, bought in 2009. A weekend retreat for the Chicago couple, it was an ideal spot on which to pitch a tent for cross-country skiing and hiking. However, a year later, with a baby on the way, Amanda and Jeremy decided to build a more permanent structure.

After seeing Brian Johnsen and Sebastian Schmaling's work in the *New York Times*, the couple went to the Johnsen Schmaling Architects' office with a copy of *Tom Kundig: Houses* and a strict budget. "We liked how Kundig made simple, industrial structures feel cozy and intimate. After seeing Johnsen and Schmaling's projects, we felt they could achieve that same aesthetic—when we saw their ideas for our home we were totally hooked."

To incorporate the home into its site, Johnsen examined the area's topography and then researched archetypal rural structures. He noticed a common pattern in most cabin compounds: a horizontal main structure with smaller buildings, such as toolsheds or outhouses, near it. To minimize the cabin's footprint, he stacked these components to create an L-shape. Thus, the middle of the home is a living hub, with ArchiSpec lift-slide glass doors to connect the space with its landscape. In the sleeping and den areas, slender windows frame intimate viewpoints of the surrounding environment. The third floor serves as an observatory, offering views of grassy trails, undisturbed forest, and soft hills.



Rein It In

Johnsen oriented the building vertically to minimize the amount of grading and landscaping necessary for construction.

Haste Makes Waste

Now that the house is finished, the residents are taking their time with the details. For now, off-the-shelf cabinets and minimal furniture suffice. "All I really wanted furniture-wise was a table, so I could host Thanksgiving," says Amanda.

Custom curtains by Manhattan Textiles (left) delineate the kitchen and sleeping room from the main space. A Rais Pina wood-burning stove (above, left) keeps things cozy on the West Elm Henry sofa and Eames lounge chairs.

The 880-square-foot home's reductive palette of concrete, anodized metal, cedar, and stucco was chosen not only for its cost-effectiveness, but also for durability and practicality.

The Hollises also considered the future budget and the potential growth of their young family. "We didn't want to compromise on major things that would be difficult to change; we went with Ikea kitchen cabinets over custom cabinets, for example, because we can easily upgrade them later if we want," explains Jeremy.

To keep the final cost down to \$140 per square foot, Johnsen planned strategically in the building process. The bathroom was situated on the lower level to reduce the amount of plumbing infrastructure, and the mechanics were built into one wall. "We weren't trying to be grandiose in any way; we just wanted it to be very warm, simplistic, and inviting," says the architect.

Although the home cost more than the budget slated for the couple's original plan to have "a studio over a garage or something," it fulfilled a lifelong dream. "We've been flipping through the pages of design magazines and looking at modern architecture since we were just kids in college," Jeremy says. "We never envisioned anything like this and we absolutely love it." ■■■



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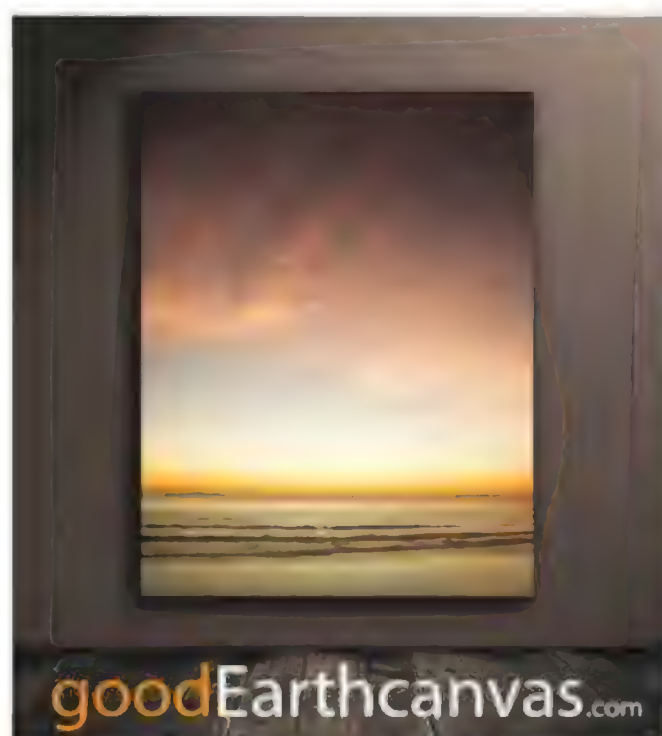
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Modern Market represents a vast range of companies selling everything from modern colorful plastic stools, electric toothbrushes, and dog beds to outdoor fire pits, lighting, and prefab sheds. In addition to the wide range of products, Modern Market advertisers vary from international companies to local handmade studios. dwell.com/modernmarket





The products, furniture, architects, designers,
and builders featured in this issue.

23 In the Modern World

Calma Chicha

calmachicha.com

Mariner fan by Hunter

hunterfan.com

**Countertop in 2141 "Blizzard"
by Caesarstone**

caesarstoneus.com

590V faucet by Vola

vola.com

Kitchen sink by Mekal

mekal.com.br

HRB1110 refrigerator

liebherr-appliances.com

98001K induction cooktop

by AEG

aeg.com

Nud Bulb pendant lamps

by Nud Collection

nudcollection.com

#75 Dining Chair

by Niels Moller from Zig Zag

modfurnishings.com

KGA Custom Kitchens

kgakitchens.com

56 My House

MADE

made-nyc.com

Salvaged wood

for kitchen cabinets

from Excelsior Wood Products

excelsiorwood.com

Bluestar Residential Culinary

Series freestanding range

bluestarcooking.com

VCWH3648-SS Chimney

wall hood by Viking

vikingrange.com

Leather sofa from ABC Carpet

& Home Outlet

abchome.com

Rug from Anthropologie

anthropologie.com

Antique Danish glass pendant

light and side chairs from City

Foundry of Brooklyn

cityfoundry.com

Upholstery fabric by Kravet

kravet.com

Charles wallpaper

by Sandberg

sandbergab.se/en

Antique barbershop pendant

light from Modern 50

modern50.com

Vitviken two-bowl sink by Ikea

ikea.com

Metris S Single-Hole Faucet

in Polished Chrome

by Hansgrohe

hansgrohe-usa.com

Natura Paint in Vermillion

2002-10 by Benjamin Moore

benjaminmoore.com

Dexton 6-foot Eco Teepee

dextonkids.com

Red lampshade from Kiosk

kioskkiosk.com

Mosaic floor tile

by Walker Zanger

walkerzanger.com

Beaded Stripe wallpaper

in Ice by Neisha Crosland

neishacrosland.com

70 The Simple Life

Mette Lyng Hansen

cfmoller.com

Taku Chair by Mads Odgård

for Fischer Möbel

Fischer-moebel.de

Odgård Mat Gave/Eske 16

Dele cutlery and Odgård

kettle by Mads Odgård

for Raadvad

raadvad.com

GOMA casserole and frying

pan by Mads Odgård

for Nuance

Nuance-scandinavia.com

Workshop pendant lamp

by Louis Poulsen and AJ Wall

Lamp by Arne Jacobsen

for Louis Poulsen

louispoulsen.com

Flex sofa by Søren Lund,

for Søren Lund

soeren-lund.dk

Side table, lamp, and Sultan

bedding from Ikea

ikea.com

Oil and acrylic paintings

by Mads Odgård

odgard.dk

Petronella lamp

from Henning Koppel

balticproducts.eu

Bowl and oak table

designed by Mads Odgård

odgard.dk

78 Family Empire

Joaquín Castillo, Transepto

transepto.com

Decking by Trex

trex.com

Outdoor Esefera Rattan

chairs and table

and Escudra sofa

by Mólica

mobica.com.mx

Agami sofa

by Roche Bobois

roche-bobois.com

Milpa Alta rug

by Ariel Rojo

arielrojo.com

Craft dining table,

Paola sidechairs,

and Pam barstools

by Ligne Roset

ligne-roset.usa.com

Bazz pendant lamps

by Construlita

construlita.com.mx

Kitchen cabinets

by Porcelanosa

porcelanosa.com

Refrigerator, oven,

and microwave

by Samsung

samsung.com

84 Such Great Heights

Row on 25th

shadehousedev.com

Shade House Development

shadehousedev.com

Interior Design

by Barbara Hill

barbarahilldesign.com

Base table lights

by Tom Dixon

tomdixon.com

Nook bed by Blu Dot

bludot.com

Plywood lounge chairs

by Ib Kofod-Larsen

and vintage furniture

from Reeve Antiques

reevesantiqueshouston.com

BI-30U refrigerator

by Sub-Zero

subzero-wolf.com

Professional Series X30 4

GGVX range by Bertazzoni

us.bertazzoni.com

Lago azul limestone counter-

top and Carrara marble

by International Granite

and Marble Corp.

igmcorp.com

Battersea sofette

by Anthropologie

anthropologie.com

Satsuma lamp by Jonas

Damon for Areaware

areaware.com

Shell chair by Charles and

Ray Eames for Herman Miller

hermanmiller.com

Hugh Newell Jacobsen

hughjacobsen.com

111 Navy chair by Emeco

emeco.net

92 Short Stack

Ben Johnsen, Johnsen

Schmaling Architects

johnsenschmaling.com

Rick Hansen Builders

608-516-2071

Garage door

by Geis Building Products

geisdoors.com

Curtains custom made

by Manhattan Textiles

manhattantextiles.com

Aluminum facade anodized

by Linetec

linetec.com

Windows by Eagle

eaglewindow.com

Custom sliding doors

by Archispec

archispecllc.com

Custom dining table

by Nate Crawford,

Crawford Customs

crawfordcustoms.com

Henry sofa by West Elm

westelm.com

Rais Pina wood-burning stove

us.rais.com

Eames Molded Plywood

lounge chair by Herman Miller

from Room & Board

roomandboard.com

Ikea Akurum cabinets

in Abstrakt white finish

ikea.com

Purist faucet K-7505 and

Vault Undermount kitchen

sink K-3821 by Kohler

kohler.com

104 Finishing Touch

Periphery Architecture

peripheryprojects.com

Reinke Shakes

reinkeshakes.com

Academy of Art
academyart.edu

All Modern
800-615-9703
allmodern.com

American Society of Interior Designers
202-546-3480
asid.org

Architecture for Humanity
architectureforhumanity.org

Bang & Olufsen America, Inc.
800-531-9873
bang-olufsen.com

Bartels
bartelsusa.com

Big Ass Fans
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bigassfans.com/dwell

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bluebeam.com/
workflowsolution

Cherner Chair
866-243-7637
chernerchair.com

Dyson
dyson.com

Ergomotion
ergomotion.us

Ford Fusion
ford.com

GoodWeave USA
goodweave.org

Hive
866-MOD-HIVE
hivemodern.com

Hyundai Motor America
hyundaigenesis.com

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lincoln.com

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lumens.com

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protohomes.com

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shadesofgreenla.com

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stepstoneinc.com

Sustainable Furnishings Council
sustainablefurnishings.org

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turkeldesign.com

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Skin Deep

A creative twist on the traditional shingle clads a Connecticut home.

By Diana Budds
Photos by Andrew Rowat

Adventurous but subtle. Something different that doesn't scream for attention. These were the prompts John and Erika Jessen gave to architect Elijah Hugel for the addition to their 1920s home in New Haven, Connecticut. With those in mind, Hugel set out to find a cladding material that was both eye-catching and cost-effective. "They wanted the skin to be exciting," he says. "I thought the shingles would be a good choice because they would echo the texture of the existing house without trying to imitate it." Even better, the stamped recycled aluminum shingles cost just two dollars per square foot—on par with run-of-the-mill vinyl siding, which "wasn't an option!" exclaims Hugel.

"Good design doesn't require the most expensive materials. However, it does take time to explore ideas and find innovative solutions," says Hugel, who, through online sleuthing, discovered the shingles from Reinke Shakes, a Nebraska manufacturer that usually sells its product to builders of barns and geodesic domes. For a contemporary look that accentuates the visual continuity around the structure, he arranged them in a diagonal pattern rather than in a conventional series of stacks.

Thanks to its reflective surface, the extension receives soft and subtle light that gently illuminates the tree-shrouded yard and never casts a harsh glare. "It picks up the hues and intonations around it—yellow-orange in fall, gray in winter, green in summer," says Erika. "It's almost like a chameleon."

peripheryprojects.com

reinkeshakes.com ||||





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